

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 3, 1919

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

A PHILOSOPHICAL THOUGHT BY  
**KENDIS and BROCKMAN**

**"For Ev'ry  
Door That  
Closes  
Another  
Will Open  
For You"**

WRITERS OF

**"I'M FOREVER BLOWING BUBBLES"**

**"GOLDEN GATE," ETC.**







Copyrighted, 1919, and published weekly by the Clipper Corporation, 1664 Broadway, New York. Entered at the Post-Office at New York, June 24, 1918, as second-class.

Founded by  
FRANK QUEREN, 1853

NEW YORK, DECEMBER 3, 1919

VOLUME LXVIII—No. 43  
Price, Fifteen Cents, 64.00 a Year

## ORPHEUM ADDS MANY NEW HOUSES

FINN AND HEIMAN INCLUDED

SAN FRANCISCO, Cal., Dec. 1.—A sudden rise in Orpheum stock, which advanced from \$10 to \$20 during the past two weeks on the San Francisco Stock Exchange has brought forth the fact that a new deal has been made for a big extension of the Orpheum Circuit. This step was taken after the deal had fallen through by which the Orpheum was to purchase all the houses of Alexander Pantage. Dickering over this transaction finally resulted in nothing.

Under the new scheme, the Orpheum plans to take over the houses in the middle West, South and East, that have heretofore independently booked acts of Orpheum caliber.

The deal runs into \$10,000,000. It embraces theatres in such representative cities which will practically double the size of the present Orpheum Circuit. It was completed last Friday.

When asked by the Clipper for further details of this deal, Martin Beck, director general of the Orpheum Circuit, gave out the following statement:

"The 40 or more vaudeville theatres operated in the West, middle West and South by the Orpheum syndicate and allied interests, are to be combined into one company under the corporate name of Orpheum Circuit, Consolidated.

"These theatres are the principal vaudeville houses in such representative cities as Chicago, St. Louis, Kansas City, Minneapolis, St. Paul, Memphis, New Orleans, Denver, San Francisco, Los Angeles, Seattle and important cities in Western Canada.

"Martin Beck and M. Myerfeldt, Jr. represent the controlling interests. The former is to become president and managing director of the new company. Mr. Beck is to-day the dominant figure in the American vaudeville industry.

"A public offering will be made some time in January. The securities have been underwritten by the Central Trust company, of Chicago, and Richardson, Hill & Company, of Boston."

Mr. Beck admitted that the consolidation includes the Finn and Heiman houses. When asked if the Interstate Circuit was included, he replied in the negative, saying that the Orpheum was not taking it over, but has a booking arrangement with it. He also said that other small circuits were included.

Heretofore, the Orpheum theatres have been split into five separate corporations, all of which Beck has been the head. All these corporations have now been consolidated into one.

### CASTING GRACE LA RUE PLAY

John Golden has begun casting for a new play which he will have ready for "starring immediately after the Holidays. Its present title is "The Wonderful Workshop," but this probably will be changed. Hale Hamilton and Grace La Rue are the two principals already signed.

This piece was tried out on the coast this Summer when Miss La Rue was playing vaudeville there and she demonstrated the possession of dramatic ability heretofore unsuspected. It was said at the time that she had an interest in the piece.

### HOLD UPSTAIRS IN BLOU

The Bijou, in West Forty-Fifth Street, which houses Barney Bernard in "His Honor, Abe Potash," was used for an auction of paintings, decorations and art objects conducted by Augustus W. Clark, 5 West Forty-Fourth Street. The affair was conducted in the prescribed fashion except that there were additions and innovations made possible by the use of theatrical properties. The stage held a special set, a wall of red cloth, against which the various objects were placed. The set was of excellent advantage. The buyers sat out in the auditorium, comfortably viewing each piece or lot of property. This and the spot light was turned on. This was manipulated from the rear aisle by one of the house electricians. It was an admirable manner of exhibition and both Auctioneer Clarke and others expressed pleasure with the innovation.

### DUNNANY PREFERS PUPPETS

LOS ANGELES, Nov. 23.—In a certain speech made by Lord Dunnany, after witnessing Will Hollingsworth's puppet show in one of the town's places "The Tents of the Arabs," the distinguished English soldier-writer, declared that puppets are in many respects better than actors.

"They are better than real actors," he said, "because they are not victims of the star system, the usual actors seem to be always acting even when they are supposed to be doing nothing. You will see some one quite out of the action for the moment, according to the play, sitting there at the back of the stage and acting, and action. I suppose with the hope that some day they will become a star. Puppets don't do that. They are charming. And yet, what has ever been done for them? You never heard of a puppet's being knighted in his old age as some actors are. I wonder why?"

### LOWE OPENS DALLAS HOUSE

DALLAS, Tex., Nov. 23.—The Hippodrome opened here this week under the Marcus Lowe management and is doing very good business. Mr. C. C. Wolfe remains the manager. The opening bill is headed by Phil Adams in the "Owl."

## Court Confirms Report of White Rats Inquiry

Goldie Pemberton's Attorney Says He Will Now Start Actions  
For Recovery of Monies Said to Have  
Been Diverted

The report and findings of Referee Lewis Schuldenfrei, appointed to conduct the White Rats investigation instituted in the Supreme Court by Goldie Pemberton in 1917, were confirmed on Monday of this week by Justice Richard H. Mitchell in the following formal decision filed in the County Clerk's office:

"After a careful reading of all the testimony and proofs submitted to the Referee, and of the evidence that the Referee's report should be confirmed. Submit proposed final order in accordance therewith."

When informed of Justice Mitchell's decision by a Clipper reporter late on Monday afternoon, Alvin T. Sapinsky, attorney for Miss Pemberton, stated that he would submit a final decree for Judge Mitchell's signature by the end of this week. The proposed decree, according to Sapinsky, will not only embody the report and findings of the Referee, but will also contain a tabulation of the money diverted by the referee to have been "diverted" by some of the respondents.

Following the signing of the final order by Justice Mitchell, Sapinsky declared he will begin actions against various individuals who were connected in an official capacity with the White Rats for the recovery of the amounts declared to have been diverted. The investigation instituted by Goldie Pemberton was begun October 15, 1917, that being the day on which the hearing commenced before Referee Schuldenfrei. Her formal application for the investigation was made in the Supreme Court and granted in May, 1917. The hearings before the referee extended over a period that ended Jan. 8, 1919. On that day, the taking of testimony ceased and both sides, Joseph J. Myers representing the White Rats, were granted time in which to submit briefs setting forth their respective sides to the controversy. The testimony taken before the referee was spread over typewritten pages and, in addition, there was a voluminous quantity of exhibits used in the evidence.

Referee Schuldenfrei's findings and report was filed in the Supreme Court May 30, 1919, almost two years after the matter was first started. His finding was favorable to the allegations made by Goldie Pemberton in her application for an investigation. Exceptions to the Referee's report were filed by Myers on June 2.

The original order appointing a referee provided that a summary of the liabilities of the White Rats organization be filed. The figures given as of June 1, 1917, were assets \$117,671.80; liabilities, \$72,380.85.

The following persons were mentioned as being directors of the White Rats organization at the time of Goldie Pemberton's application for an investigation and were designated as respondents in the formal petition: Fred Nible, Frank North, Sam. Morton, Ernest Carr, Julie McGee, Johnny Bell, George F. Delmon, Frank Harbo, James F. Dolan, Otto Steiner, Barry Connor, Jim Marco, Theodore Babcock, Robert H. Edgidge, Edwin Archer, Will F. Conly, Joe Birne, James Greenwood, Victor P. Wormwood, Arthur Williams.

The officers mentioned were James William Fitzpatrick, Edward Clark and Harry Mountford, president, vice-president, International Executive and secretary-treasurer, respectively.

### BAN ON SUNDAY SHOWS LIFTED

AKRON, Ohio, Nov. 23.—The ban on Sunday performances of legitimate attractions has been lifted here. Sunday motion pictures have always been allowed.

As a result of the lifting of the ban, the Pauline McLean Players are presenting a weekly bill at Peubar and Shea's Music Hall. Last Sunday, the De Feo Grand Opera Company gave a performance there.

Mayor I. S. Meyers has as yet not made any attempt to prevent the Sunday shows, but it is not known in which light Mayor-elect William Laub, who assumes office on January 1st, looks on the Sunday proposition.

### MILLER-BATES OPENING SET

BALTIMORE, Md., Nov. 23.—Henry Miller and Blanche Bates are to be seen in a new play called "The Famous Mrs. Fair," in which they will be co-starred. The play opens here on December 15th, and will come to New York later.

### MAUDE ADAMS IMPROVED

Maudie Adams, it was learned last week, is well on the road to recovery from her recent bout with pneumonia. Expected, however, that she will be able to resume work this season. She was expected to appear again in "A Kiss for Cinderella."

### AKRON GETS NEW HOUSE

AKRON, Ohio, Nov. 23.—A new theatre is to be built at the corner of Prospect and Market Streets here, to May 1st, 1920. The estimated cost is \$2,500,000 by the Akron-Prospect Corporation, recently organized. The house will have a seating capacity of 3000 and will be able to book any form of attraction. Its policy will be legitimate and motion pictures.

## Equity Votes to Take Firm Stand Against Sunday Shows.

Members Pass Resolution to Send Lobby to Albany, Where Managers Are About to Put Through New Legislation

By unanimous vote recorded at the regular monthly meeting held in the Grand Ball Room of the Hotel Astor Sunday afternoon, the Equity Association instructed its council to take immediate steps to send a lobby to Albany to wait against the passage of a law that would make Sunday dramatic and musical performances illegal. The vote was put on the motion of Harry Mettayer, and seconded by Everett Butterfield, after a discussion in which it was brought out that it was the purpose of the producing Managers Association to attempt to have such a statute enacted at the coming session of the State Legislature.

Mettayer's motion followed one by John Emerson, who put a lengthy and especially prepared resolution, before the meeting to have Equity go on official record as against Sunday performances of any nature. This also, was voted unanimously in the affirmative.

The meeting was called to order about 3:00 o'clock with a short address by Francis Wilson, who presided. Blanche Ring was introduced as the new President of Chorus Girls, and Frank Bacon followed with a short speech.

Wilson then took up the unfinished business of the previous meeting and spoke at length on the two subjects of importance that he had before the body, the building of a new theatre and the establishing of a booking agency for dramatic and musical projects still are in a prospective stage, however, they were laid on the table for future action.

The subject of outside politics was then considered, with discussion rather heated because of Equity's recent activities in this sphere. Explanations were in order from the chair and he made it clear why Equity had thrown its support to Irvin Untermyer in the municipal elections. He explained that it clear why Equity had thrown its support on the principal of remembering those who remember you, but he added, it was the purpose in the future to keep strictly out of politics.

With the business completed to this point, Everett Butterfield took the floor and made a speech against Sunday performances. John Emerson followed him, prefacing his remarks with the statement that he had come prepared for just this subject, and he had a resolution to offer affecting it. He then read at length in the matter, his script covering details of the law and a resolution to offer affecting it. He then read at length in the matter, his script covering details of the law and a resolution to offer affecting it. He then read at length in the matter, his script covering details of the law and a resolution to offer affecting it.

In the discussion on the "ageution," however, Harry Mettayer obtained the floor and it was his statements that caused the original motion to be temporarily side-tracked and the one instructing the council to send a lobby to Albany to be given first consideration.

Mr. Mettayer said that he had learned from reliable sources that the committee of the Producing Managers Association had the matter of legislation favorable to Sunday performances now before a number of Assemblymen and that unless Equity established its own publicity bureau and lobby on its own, the law very likely would become legal by Spring. He said that the actors did not want Sunday performances to suffer what extra sums they get paid for, and that the probability of their getting paid for their services would come all after that, when the man-

agers finally would stop the Wednesday matinees entirely and include Sunday performances in Equity contracts.

Discussion here brought one point in Mr. Emerson's resolution. He made it clear that, according to his interpretation and to the understanding of the Equity Association, Equity contracts signed in the future would be by his resolution eliminate Sunday as a contract. Turner, Equity attorney, contracts stipulated in the Equity contract as the limit for a week with all other paid for pro rata; but a clause in Mr. Emerson's resolution would eliminate Sunday performances altogether and, consequently, transferring of a play date from Wednesday matinee, or transfer from any other afternoon or evening of the week, thereby making it include Sunday night, would be the cause for arbitration and, if necessary, the absolute refusal on the part of the Association to accept it.

With this question settled, Mettayer continued. He gave as his chief reason for desiring a lobby at Albany, that the managers would have to give up. Secondly, he said that he had been recently informed that one of the reasons for the quick action on the Sunday strike, when finally negotiations to that end did come about, that the American Federation of Labor had used as one of its points with the managers, that, unless they gave in to the demands of the actors, that the Federation would call for a strike for Sunday performances. The inference he drew, therefore, was that now that the actors had obtained the support to the managers in their coming campaign at Albany.

This angle, while it was decried from the chair and by members of the council present, nevertheless had an impressive effect.

Closing his remarks, Mettayer put the motion that the Equity council be instructed to send two or more of its members to the state capital to be on guard against the matinee influence, and, with Butterfield seconding, it was passed without a dissenting vote.

Mr. Emerson's motion, which had been withdrawn in the meantime, temporarily, then was taken up and he sought again to carry it. He explained it clause by clause, calling on Turner, who was present to substantiate it in several instances. It became debatable. The resolution stands against Sunday performances in all localities where they are not legal, but where they are, they are to be sanctioned by law and public opinion, such as Detroit, Chicago, Cincinnati and throughout the West.

In the event of legislation being acted to permit Sunday performances in New York and in the restricted sections of the East, the eight performers of the East, the eight performers of a week class now holding in all Equity contracts would be changed, or an amendment made, to eliminate Sunday as a playing day. This would be a move, Mr. Emerson explained, to eliminate Sunday in all parts of the country, and to prevent Sunday from being used as propaganda to the end that the actor eventually would have his day of rest, the every laborer. None of the Equity actors, he said, now come all after that, when the man-

(Continued on Page 5)

### "MISS MILLONA" LOOKS GOOD

WILMINGTON, Del., Nov. 28.—Miss Millona, with Valli Valli and an excellent cast, opened at the Playhouse here this week to an instantaneous and well deserved success. The production, of which it is Burrhead, of the Broadway production of the book, and Raymond Hubbell for the lyrics, was staged in a most sumptuous and gave rare opportunity for Valli Valli to display her talents.

In point of scenery and lighting effects, as well as lavish costuming, the production is a masterpiece, perfect as possible, especially was this true of the third act, representing a farm house, the performance being held up for nearly five minutes by the uproarious applause as the scene was revealed.

The first act, set in a New York tea room, and the second, in the reception room of a Fifth Avenue mansion, also was well done.

Able supporting Walli Valli were, among others, Louise Mackintosh, Vera Boardman, Clave Sewell, Carrie Reynolds, Helen Morgan, Carolyn White, Vinton Freedley, William Burras, Lewis Sladen, John Hendricks, and Frank Farrington.

Mr. Hubbell has provided a score which contains some numbers which are bound to rise to popularity as they become known and are done in the form of a duet by Valli Valli and Mr. Freedley, "I'm in Love With You," the strains of which ran through the entire score and which was whistled and hummed by the audience on leaving the theatre. A song and dance arrangement, a ruse, and a dance number in the second act brought down the house, and a quartette, "Dreams," by Valli Valli, Louise Mackintosh, Carolyn White, and Vera Boardman, proved a riot. The costuming of the production, the costumes of the girls, and the costumes of the boys, were all of the highest quality.

White with descriptive interludes, proved a riot. The costuming of the production, the costumes of the girls, and the costumes of the boys, were all of the highest quality.

Miss Boardman, assisted by Burrhead, started at once to cut the production and have succeeded in eliminating non-essential scenes and bringing the performance to a Broadway basis. They are assisted by Charles B. Dillingham, Al Bringer, and Bruce Edwards. Not Cooper McGee is also in this city as the guest of Hubbell, offering criticisms and suggestions.

This Show played to \$12,000, last week in Wilmington and Atlantic City. This week it is playing in Providence and, thus far, not only has Burrhead been unable to find a theatre for it here, but he also does not know where he is going to play next week, although book readings for the show are not really worrying him. What he is concerned about, is his inability to bring the show last week, and he is now since its opening out of town on account of the excellent notices the show has received. For, unless he manages to get the show housed here within the next week or two, it is quite probable that he will lose some of the important members of the cast.

The principals in the show have already shown reluctance over being in New York for this week, and especially since most of them accepted engagements in the show with the understanding that they would be playing in New York for a few weeks after it opened out of town.

"Miss Millona" is Burrhead's initial production of a new musical comedy, his own book, and it is said that the show cost him in the neighborhood of \$35,000. Now that the chances of it being a success are more to be given, his many theatrical friends, including Charles Dillingham, are trying to help him to bring the show in.

### "JOAN" HAS GOOD SONGS

Boston, Mass., Dec. 1.—A capacity audience greeted the initial performance of "Joan of Arkansas" at the Theatre of the City last night. The plot of this musical offering by Arthur Hammerstein is not new and, in some features, it reminds one of the theme of "Ruddie".

The music is tuneful, but not startlingly original. The settings are gorgeous and of a high class. The chorus and soloists are well chosen and the number is unusually attractive and stirring in charming costumes. The most catchy song in the piece are "I Say So" and "The Tired Business Man."

The plot is about a little French girl, Toulouse, who, after her heart has been won by a dashing American soldier who she helped nurse back to health. Bruce Nash, the soldier, loves the little French girl, but somehow, back in Arkansas, falls in love with Joan Summers, and, when one sees Miss Anna Seriz, who is old friend, they don't blame him in the least.

Joan, with her aunt, makes a trip to Louisville, not knowing it is the scene of the first romance of her fiancé. She finds in Toulouse an old classmate. Bruce is in despair at the meeting of his two loves. So his old friend, Charlie Langford, comes to the rescue by falling in love with Joan and a whirlwind wedding results. Miss Seriz, as Joan, scored a distinct success. Good music was furnished by Frank McCormack as the author of the music. The production, Ford, Julia Keely, Edouard Channell, Maudie Miles, Joseph Barton and Ben Greeley.

### "SWEETHEART" OPENS JAN. 6

"The Sweetheart Shop," the new musical show by Ann Caldwell and Hugo Felix, which Edgar MacGregor and William Moore Patch are producing, is scheduled to open in Atlantic City on January 6, it was learned early this week.

Although all of the principals in the cast have practically been engaged, Harry E. Modon, contralto of baroque, is the only one to be announced. Alfred Newman, "The boy pianist," has been engaged to direct the orchestra for the production.

### NEWSPAPERMAN LOSES FATHER

Arthur Ungar, a theatrical newspaperman, lost his father, Emil Ungar, last week. The deceased was a noted whiskey distiller and was fifty-nine years old at the time of his death.

### BELLE BENNETT MAKES RECORD

SAN FRANCISCO, Cal., Nov. 29.—Belle Bennett, picture star and stock leading woman, has made quite a record for herself in the theatre, by finishing her fifty-second consecutive week as leading lady with the Alcazar Playhouse. For, unless he manages to get the show housed here within the next week or two, it is quite probable that he will lose some of the important members of the cast.

### LEASES FRISCO HOUSE

SAN FRANCISCO, Cal., Nov. 29.—Sam B. Greenman, who has charge of the Yiddish Players, has leased the Savoy theatre here and will give three performances a week there with his company. It is not known what he will do with the house during the remainder of the season, but he has a twelve months' lease on the house.

CHICAGO, Ill., (Nov. 29).—Fred A. Bock, a producer, has announced that Chicago to the Bijou Theatre at Jackson, Mich. He is selecting his cast from Chicago agencies.



# One Night Stand Towns Being Closed to Road Shows

**Long Jumps, Coal Shortage and Many Other Causes, All Combine to Making Road Shows Attractions Difficult If Not Impossible**

Cancellations of bookings in the South have been going on at such a rate within the past two weeks that now practically the entire territory below Richmond, Va., and extending directly across to Phoenix, Ariz., is blanketed out of the touring books. Here and there business continues, but even these cities will shortly have to be scratched out because they are so scattered that jumps are too expensive. It is predicted by many in a position to know that, by the first of the year, the entire South and Southwest will be closed to road shows.

Many reasons are given for the condition, some of which The Clipper has seen in previous news published on the subject and now labor conditions and a shortage of coal enter as additional vital factors. Cancellations in the Virginia and the Carolinas because of the immense circus business that was being done and the numerous fairs and carnivals that were in the territory. During the actors strike, house managers made experimental bookings of pictures and a few vaudeville acts and this policy was so successful that it was continued after attractions for the road finally became available. The season soon extended down through Georgia and over to the Mississippi River states, where it proved equally successful. Many came who seemed a concerted move on the part of house managers throughout the whole section to discontinue with road attractions and the figures were presented to the New York booking offices showing where money could be made with pictures and vaudeville and pictures than with legitimate attractions.

Another element that also entered into the situation was the presentation of shows that suddenly were shut in when the actors' strike finally was settled. Towns that never more than one road attraction a week were presented with five and six, and as this was more than most of the stands could support, many shows began to suffer so seriously that they at first jumped to different territory to get out of the congestion. Then, finding that the same situation again confronting them, were compelled to come back to New York. Road managers say that long jumps have cost more money in the two months of this year than would ordinarily result after an entire season.

Working north out of the bad territory, then, many shows routed up through Oklahoma, Kansas, the Dakotas and adjacent states. But that route short in this locality has now caused many cancellations within the past week, and the situation there is even worse than in the South. Kansas City theatres are under restrictions for lack of coal, with managers of all the houses in the city having been advised last Monday to show with acetone lights. St. Louis also is restricted, as are Tulsa, Okla., Sioux Falls, S. D. and other large towns in the district.

Going over the books of several of those in charge of the routing out of New York, it was learned that for one reason or another, an astonishingly large list of towns have been practically closed to road attractions. The list is as far as a hurried survey could compile, follows:

Ankewitz, Ala.; Albany, Athens and Augusta, Ga.; Alexandria, La.; Ash-

ville, N. C.; Ardmore, Okla.; Austin, Texas; Billings, Mont.; Baton Rouge, La.; Bay City, Mich.; Bayonne, N. J.; Columbus, Ga.; Cedar Rapids, Ia.; Coffeyville, Kan.; Charlotte, N. C.; Chattanooga, Tenn.; Durham, N. C.; Dallas, Texas; Danville, Va.; Douglas, Ariz.; Devonport, Ia.; Emporium, Kan.; Fayetteville, Ark.; Florence, S. C.; Fort Worth, Tex.; Fargo, N. D.; Gadsden, Ala.; Greensboro, N. C.; Greenville, Miss.; Hot Springs, Ark.; Henderson, Ky.; Independence, Mo.; Jacksonville, Fla.; Jackson, Miss.; Jacksonville, Tenn.; Lake Charles, La.; Little Rock, Ark.; Lynchburg, Va.; Madison, Ga.; Macon, Ga.; Marysville, Ky.; Marshalltown, Muscatine and Mason City, Ia.; McAllister and Mendenhall, Minn.; Miami, Fla.; Miami, Mo.; Memphis, Tenn.; Natchez, Okla.; Nashville, Tenn.; Owensboro, Ky.; Ocala, Fla.; Okaloosa, Ia.; Oklahoma City, Okla.; Phoenix, Ariz.; Piquette, Fla.; Provo, Utah; Pine Bluff, Ark.; Rome, Ga.; Selma, Ala.; Shreveport, La.; St. Albans, Vt.; St. Augustine and St. Petersburg, Fla.; Seaford, Miss.; Spartanburg, S. C.; San Antonio, Texas (Government controlling bookings); St. Charles, Mo.; St. Cloud, Minn.; Tampa, Fla.; Tulsa, Okla.; Texarkana, Ark.; Vicksburg, Miss.; Wichita, Kan.; Wilmington, N. C.; Waco, Texas.

This list, it will be seen, includes only the smaller towns, except along the Mississippi and in Texas, where the larger cities and cities of like large population come under the heading.

Through the South and Gulf states, therefore, there are practically no cities, Norfolk, Savannah, Mobile, New Orleans and Galveston open, with Atlanta in the center standing as a sort of lone refuge in the desert. Richmond, Roanoke, Lexington, Birmingham and some few other cities of importance not included, are reported as fast dying, and even if they do not die naturally they will be forced to close so far as road attractions are concerned by the expense of railroading.

With not more than a dozen good towns left in a circle of a thousand miles, there is little to be made no matter how great these are in the few isolated stands. The coal shortage also is extending to the West, where, and with the strike in the steel district, business in Ohio and Pennsylvania is receiving a jolt.

At present, the road business is profitable only in New York, through the New England states and on the Coast.

## WANTS TO BE "DOG" TOWN

Princeton, N. J., Dec. 1.—Princeton is to be added to the list of important "dog" towns, if present plans for the construction of a new 1,000 seat theatre are carried through, which allow for the theatre opening next year. The high-class feature pictures and first production shows. The building is to be so constructed that a passenger will lead from the public library to the theatre. The stage will be 70 feet wide and thirty deep.

## BOSTON OPERA DROPPED WELL

Boston, Nov. 28.—The Boston Opera House, which has been a big business at the Arlington Theatre here. The house was crowded for every performance last week when Cavallera and his company were given

## MOSS STOCK DEAL QUIET

The U. S. M. stock speculation plan, rumors of which have been current in theatrical circles during the last few weeks, will probably not materialize; it was learned early this week, for the present at any rate.

The reason is that, after a series of conferences of bankers, who were preparing to underwrite a stock issue, as was done with the Marcus Loew interests, Moss has become too much merged with the stock purposes. His reluctance is attributed to the feeling that, ultimately, his present dominance of the theatres he controls would pass, in a measure if not entirely, to the Wall Street interests that would necessarily have to be represented on the board of directors.

As a result, his enthusiasm for the plan submitted by the bankers has waned considerably, it was reliably learned early this week, and, while the rumored deal has not gone entirely cold, it seems much less likely to be made further from Wall Street than it was two weeks ago and that he is quite concerned with the extension of his circle of theatres under his personal dominance and control.

## COCHRAN COMING HERE

Information has been received in this city to the effect that Charles R. Cochran, London producer, who is promoting the Beckett-Corporation play in London on the 4th, and which has aroused so much excitement that people are paying as high as \$125 a seat, will arrive here on or about December 14. It is expected that he and William A. Brady will join forces for the purpose of promoting a fight between Jess Deans, the champion of the English match.

Dempsy is now on the coast making some preliminary arrangements with those of Frank P. Spellman, who is planning these pictures will be completed sometime in February and the fight could be staged on St. Patrick's day, that being agreeable to all concerned.

## ENDING SEASON RUNS

Boston, Nov. 29.—A number of shows are to close here soon, having played to good business for some time. Bertha Kalch is in her last week with "The Riddle Woman"; William Hodge will close with "The Guest of Honor" at the Shubert-Walsh theatre at the end of next week and "Three Wise Fools" will remain but for three weeks more at the Tremont theatre.

## REHEARSING IN BOSTON

Boston, Mass., Dec. 1.—G. M. Anderson, "Fringes" started rehearsals to-day at the Boston Opera House, where it opens on Thursday. It is planned to keep the show here until a suitable New England theatre can be obtained, when it will jump into New York. Among those rehearsing are Nan Halperin, Henry B. Waltham, "The Kouris" and the Sisters, Davis and Darnell, and Gallagher and Boyler.

## CASTING 2ND "BETTER OLE"

Mr. and Mrs. Coburn are casting a second company of "The Better Ole" with a route already arranged through New England, New York and Pennsylvania. Charles Darton will play Old Bill.

## HILL REHEARSING SHOW

Mr. Hill's new show "Puck and Judge" started rehearsals last Monday. It is to be staged before Christmas. In the cast are Carlos Seales, Charles A. Boyd, Frank Graham, Brown, and William A. Brady. The show will play William, Jim Lambert, May Newman, Lillian Horwitz and a chorus of twenty-four girls. Gus Williams will manage the show.

## CRITIC SAVES ACT

DALLAS, Tex., Nov. 28.—Vera Burt, appearing at the Majestic Theatre here, with her Five Syncoated Steppers, was requested by the local censor to withdraw from the stage in which she gave her interpretation of the model. It was very mild and modest.

"Marc Lachman, dramatic editor of the 'Times-Herald,' printed the following article in his column and it was followed by a withdrawal of the action:

"The local censor has requested that Vera Burt, appearing at the Majestic Theatre here, with her Five Syncoated Steppers, be requested by the local censor to withdraw from the stage in which she gave her interpretation of the model. It was very mild and modest. If the stage shammy is to be censured in Dallas, the local theatres will be deprived of some of the biggest act in vaudeville. Blossom Seeley and her Syncoated Steppers, Frisco, Bee Palmer, Eva Shirley, all feature the 'shimmy' in a mild and polite way. It is the duty of the censor here and more than likely will cancel if they are forced to omit the novelty which has been such a furore in their offerings.

"The biggest ensemble laugh in Frisco is the act at the Coliseum on Thursday night was the shimmy number in which the comedian interpreted the dance with the aid of rag dolls. The act was so successful in playing big time vaudeville will fall fast unless they include a little bit of this new modern dance, fad."

## WANT BROADWAY FOR LEGIT

The Shuberts and Max Spiegel have been dickered with R. S. Moss in an effort to secure the use of the Broadway Theatre over for the presentation of legitimate attractions. The Shuberts tried to buy the theatre from "Fifty-Fifty, Ltd." and were willing to guarantee the house \$15,000 and a generous percentage.

Spiegel has been endeavoring to get "Look Who's Here," the Cecil Lean and Ole Mayfield show into New York, and, with that in view, tried to get the Broadway, but Moss refused to change its policy.

## BRISABANE GOT IN WRONG

Declaring that actors are squandering their energy and that the stage is falling short of the more serious work it could successfully perform, Arthur Brisbane once proved more of a politician than club agent at the Friars, on Thanksgiving Eve. Brisbane, who was invited to deliver the annual address, took occasion to have a chance to educate and mold public opinion, but that, instead of acquiescing in the duties, he gave content to be facetious and to poke fun at things that should be taken seriously. After his speech, Brisbane left, whereupon Felix Adler, Walter Holan and Tommy Gray furnished almost a whole evening's entertainment humorously "riding" the remarks that Brisbane had made and giving comic illustrations of their conceptions of wasted energy.

## A & H GET \$100,000,000

SAN FRANCISCO, Nov. 2.—By their amalgamation with the Marcus Loew interests, the Ackermans and Harris secured an account of \$100,000,000 with which to establish a chain of theatres in the West. Some of these are already under way. The Ackermans and Harris will have the management of all the theatre west of the Missouri River.

## "Follies", Closing Unusual Run, Will Make High Average.

Up to Present, Takings Have Kept Close to \$27,000 Weekly, With Top of \$35.00 Instead of Former Price

When Ziegfeld's "Follies" closes its twenty-seventh week run at the New Amsterdam Theatre next Saturday night, the receipts for the entire engagement will probably reach the unprecedented figure of \$750,000. This means that the show's average weekly business here amounted to \$27,000 which is not so extraordinary when it is considered that the "Follies" played at \$33,000 last week, a record at the New Amsterdam.

The present engagement of the "Follies," drawing to a close, is also the longest period that it has ever run in New York, the show never having played here longer than fourteen weeks.

There are two reasons why the show remained here longer this year than

ever before. First and foremost is the remarkable business it has been doing and secondly, the disrupted conditions that resulted from the actors' strike made it advisable to keep the show here for a more protracted period.

In general, the current "Follies" has established several new precedents here. The production cost more this year than ever before, cost more to maintain, and is playing to a higher top price than in previous years. This latter price was raised to \$35.00 some time after the show opened here. The highest previous top price for tickets at the box office was \$3, established last year.

The show opens in Detroit next Sunday night and, after a week's engagement there, goes to Chicago for a run.

### LIKE FRIGANZA SHOW

LOS ANGELES, Cal., Nov. 29.—After several road dates, as preliminary training, The Jean Hayes-Biner Harcourt musical comedy, "Poor Man's Boy," opened at the Mason Theatre here last week. The show is an assured success, inasmuch as it has a real plot, charming music, and a strong cast.

The story is that of a young widow, as she calls herself, being only 42, who has married a man, who is a young man with a husband, who is unaware that wife is the mother of a young army of five. George W. Baker, Jr., a recent matinee and evening performer and others in the cast are The Three Daniels Sisters, who offered some clever singing and dancing. Joe Cogan also did some dancing that tickled the audience's fancy, while Burt Wessner played a role that suited him well. Ed. Flagg is responsible for the stage setting.

Los Angeles is wild over Trilby Friganza, who, as the widow, is making a huge success of the piece.

### SOUZA CLEANING UP

John Philip Souza and his band, now on tour in the Western states, are playing to the tune of the most successful business season ever experienced in the history of the organization, according to Harry Askin. At a recent matinee and evening performance in Seattle, box-office receipts tallied more than \$4,000, and in Vancouver they were up to more than \$5,000. Reports from other large cities in this section are, St. Paul, \$2,300; Minneapolis, \$4,000; Grand Forks, \$2,000; Fargo, \$4,500; Spokane, \$4,500, and San Francisco \$3,700. Following a tour of the Southern states, the band will close its season in New York on January 1st.

### "WATCH YOUR STEP" CLOSING

"Watch Your Step," sent out on a road tour by Pichon and Levy, is scheduled to close in Omaha, it was learned today. The show will be brought back to New York for re-organization, after which it will be sent on tour again.

### CAMERON SISTERS SIGNED

Cambridge, Mass., has added to the cast of principals of Ziegfeld's new "Nine O'Clock Reveal," having been engaged by Ziegfeld. The sisters offered by Ethel Barron Fontaine is also definitely slated to appear in the new show.

### BILLIE BURKE DOES \$20,500

Flu Ziegfeld started on Monday of this week, when Billie Burke, in "Chesty's Wife" played to \$20,500 at the Liberty Theatre last week. This sum, according to Ziegfeld, establishes a record for a week's receipts at the Liberty.

### FORMS CHINA SYNDICATE

SAN FRANCISCO, Cal., Nov. 29.—Reynolds Denatona, who, for some time, was connected with F. Daniel Prawley, has organized a syndicate supported by Shanghai, China, capital amounting to \$60,000. Denatona is at the head of his own touring organization, and is expected to be engaged for the Honolulu Amusement Company, at the Bjoon Theatre, Honolulu.

### ACTOR REPORTED A SUICIDE

SAN FRANCISCO, Cal., Nov. 30.—A report from Los Angeles states that John Howell, an actor, forty-eight years old, committed suicide in the County Jail there by drinking poison. He was arrested on a charge of assault to kill, preferred by a former friend and business associate.

### DENY "LIFTING" CHARGES

Complaints recently made to the N. V. A. against performers "lifting" names and business have, in a number of cases, brought forth defenses during the past week.

Avoy and O'Neill take exception to the complaint of the Swor Brothers, claiming that they are not using anything from the Swor act other than the grave yard business, which Avoy has bought from the Swor copyright for \$100.00. Grady and Vesky deny that they are using a pants bit from the act of Ward and In. In the reply, they state that they have never seen the complete act and "don't know him." They state that they have been doing this business and that the matter was never before brought to their attention.

Lyddell and Macy claim that the gag, "I like my liquor strong and I like my women wild" has been in their act ever since August, 1918, and was suggested to them by "Germany" Schaeffer, the baseball player. The do not see the justice of George M. Rosener's claim that they are using a gag as material.

The Claremont Brothers deny that they are using the entire act of the St. Denis Brothers. The latter claim to have certain songs patented and allege that the Claremont Brothers are using this style of show. In reply, the Claremonts state that their patents are held by Fleet and Harbeck.

### WYNN AND WARE SPILT

CAROLINE, N. J., Arnold Munner, of this city, and F. B. Groff, of Massillon, known professionally as Wynn and Ware, have decided to discontinue the vaudeville sketch "The German Fiddle Maker and the Inventor." The act closed some time ago. Both have identified themselves with the local orchestra here.

### SACKS GOES BACK

J. L. Sacks, the English producing manager, who sailed for London on the Mauretania last Saturday, stated that he will return early next spring to Germany, where he was born. The French of "La Dumpte," the English version having been written by Arthur H. Woods, the music by Claude Tourne. The other is a romantic comedy with music by Gladys Unger. Sacks will be accompanied by the score was composed by Charles Cavillier, composer of "The Lilac Domino."

### PUTS IN KEITH ACTS

FAR ROCKAWAY, L. I., Dec. 1.—The Strand Theatre, Rockaway, has a devilish policy, running Keith acts, starting next week. Under its new policy, shows will play six acts and feature a picture. The Moscou will headline the initial bill.

The theatre was opened six weeks ago by Max Sijel and Sol Brill. The cost of construction was \$750,000. Its seating capacity is 2,000. It is being managed by the Strand Theatre. During the past six weeks, it has had a straight picture policy.

### KITTY GORDON NOT READY

Kitty Gordon and Jack Wilson, with their revue, are not appearing at the Colonial Theatre this week, owing to the fact that they don't think their act is ready, as yet, for a big time metropolitan presentation. The act opened during the last half of last week at the Mt. Vernon Theatre, and is having a few changes made in it this week. It will open at the Colonial next Monday.

### CLAIM ALARM CLOCK BIT

SECURITY, N. Y., Nov. 29.—As is well known as the Thirty Pink Toes, do the business of smothering an alarm clock with a pillow and throwing it into a tub of water, the team of Anderson and Rean has brought the case to the attention of the N. Y. A. complaint bureau. Anderson and Rean claim that this business for more than ten years and desires the Three Albertas to abandon the business.

### CLAIM COCKTAIL SONG

Claiming that Nadel and Follette are using a genuine cocktail song and a bit of booze wagon business that belong to Eddie Kane and Jay Herman, the latter have made formal complaint to the N. Y. A. against Nadel and Follette. The song was written by Earl Carroll and Ruby Cowan and Kane and Herman claim to have written for it and to have secured its copyright.

### SAVAGE SETS OPENING

"Henry W. Savage's new show, "Shavins," an adaptation of the novel by Joseph O. Lincoln, will open in Stamford Christmas day. It is now in rehearsal under the direction of Sam McKee. Charles Dow Clarke, James Bradbury and Clara Moore have roles in the cast.

### CONDITIONS NOT GOOD

Private correspondence received in this country recently asserts that conditions through Germany, Denmark, Holland and the Netherlands are not so good as have publicly been reported. Living is high.

Scarcity of fuel and transportation facilities are almost nil. Travelling is a hard matter for the individual.

At times, the transportation of baggage is impossible.

The high salaries of acts in the vaudeville business are gradually being cut down and those acts which are not accepting cuts are being dropped from the bill.

Some acts that turn asking 6,000 marks (\$1,200) a week or more are impossible to place, except in a few instances, and then only for two or three weeks at a time.

### DINEHART GOES WITH CORT

When John Cort's new musical comedy "Three's a Crowd," opens at the Strand Theatre, Dinehart will be replacing "Just a Minute," Allan Dinehart will have a leading role. Dinehart is a comedian who appeared last Saturday night, with the closing of "The Challenge," in which play he had an important part. Holbrook Wood, who wrote the structure of the same play, also has left the Strand, fold.

### FRISCO LOSSES BAND

FRISCO was compelled to play his entire booking at the Colonial last week without the aid of his jazz band and, instead, used a pianist, drummer and the house orchestra.

Frisko had originally used the jazz band known as the Louisiana Five with his act, but they, for some reason or other, suddenly quit on him before the act opened at the Colonial. He then arranged with the house orchestra and the pianist to allow him the use of their jazz band for the engagement at the Colonial. The band was willing, provided it got out of there early enough in the evening to allow time to reach Reisenbeyer for their performance.

On Monday afternoon, the act was placed in closing position on the bill, and did not get off-stage until after 5 P. M., so the band served notice on Frisko that unless it could get off before 10.30 in the evening they would have to quit. Frisko never went on at the same time, whereupon the clarinet, cornet and trombone manipulators quit, and left Frisko with the pianist and pianist who completed the engagement with him.

### NORTHLANE AND WARD SPILT

The vaudeville team of Northlane and Ward, having returned from entertaining soldiers in the trenches temporarily, Jack Ward will do a single and Edna Northlane, in private life Mrs. Jack Ward, will not work this season. Ward will offer singing, dancing and character bits in his act.

### BEE PALMER'S BAND SPLITS

That the Bee Palmer Jazz Band has finally split became known last week when it was learned that Dave Ellison, comedian, and Frank Lhotak had signed to appear with the Ted Lewis act. Bee Palmer who has been ill in a Chicago hospital for several weeks, will re-open in Cleveland next week.

### JOHN DUDLEY AGENCY

William Loveridge, erstwhile Keith manager of the Strand Theatre, Brooklyn, has entered the booking business, becoming associated with Edgar Dudley in the Strand Theatre Building.

### SIGNED FOR GREENWICH SHOW

Herb Williams and Hilda Wolfson have been signed by the Greenwich Village Follies to appear in their next production to be entitled "What's In A Name".



## SECURING MAKING DEAL WITH PANTAGES

### WANTS BOOKING ARRANGEMENT

Negotiations by which a booking arrangement would be established between Alexander Pantages and the South American Tour, Ltd., through which acts would be booked both ways from New York, were started last week.

The proposed arrangement provides for the sending of Pantages' acts to South America after they have completed their North American tour while, on the other hand, other American acts will start in South America and work Northward. The South American Tour, Ltd., will be given a financial interest in the Pantages' houses and in exchange, Pantages will be given an interest in the South American houses.

In this way, it will be possible to give vaudeville acts a year of solid booking. Performers will be paid in American money while playing in North or South America and their salary will be the same in the latter as in playing the United States. All acts, of course, will not receive South American houses; many will still play only the Pantages' time. But acts that are sent to South American audiences will receive the full booking. It is planned to work most of the acts from New York to the Pacific coast, after which they will be shipped to South America, the new combine paying their fare for this jump.

Official announcement of the plans are awaiting the arrival of Charles Segura in the United States. Segura, head of the South American Tour, Ltd., who is now in Paris.

Henry Bach, who recently arrived from Argentina to take care of Segura's interests here, would neither confirm nor deny the report of the South American combine. It is known, however, that Bach has come here to establish offices for the South American Tour.

The South American Tour Ltd. owns the following vaudeville houses in South America: in Buenos Ayres; Osceola, Montevideo, Montevideo, Hippodrome, Royal and Petrolero. At the Fabellon de las Rosas, a summer resort, also vaudeville is taken care of. In Montevideo, there is the Casino and the Royal. The Phoenix Theatre in Rio de Janeiro and the San Paulo and Casino as Tautica theatres, also in Brazil, complete the chain.

All of these theatres play the same bill for several weeks. The South American Tour, Ltd., also owns the Apollo Theatre in Paris, France, and the Ariston Theatre in Rio de Janeiro. The following Opera houses are also the property of the South American Tour, Ltd.: The Opera, in Rio de Janeiro, the Municipal in Rio de Janeiro, and the Coliseo, Opera and Odéon in Buenos Ayres.

### "LITTLE JIM" BITES TRAINER

SAN FRANCISCO, CAL., Nov. 29.—George Stevens, owner of "Little Jim," the trained bear, was attacked and bitten by the animal while playing the Hippodrome, San Jose, this week. The bear bit Stevens about the hands, abrasing his fingers.

### BASEBALL STARS ENTER VAUDE

SAN FRANCISCO, CAL., Nov. 29.—A quartet of baseball players, who he sides being ball stars, have been organized and trained by H. C. Johnson, manager of Felt's professional rooms here, and have been routed over the A & H time. The members of the act are, Phil Keeney, of the Seals, baritone, Harry Krouse, of The Oaks, bass, Scotty Alcott, Vernons, tenor soloist, and Ira Colwell, former Oka, second tenor.

### SHEEDY HELPING BOOK SELWYN

R. M. Sheedy is now associated with Abe Fishberg in booking the Sunday night concerts at the Selwyn Theatre. These concerts have been enlarged from eight to twelve acts, at an average cost of \$1,000 weekly.

The first of these twelve act concerts, given last Saturday, consisted of William Croft, The Morin Sisters, Clark and McCollough, The Alexander Twins, Myers Synopsators, Marvel, Mercedes, The Vocal Quartette, Florence Reed, Dave Harris, Johnny Singard, Dollie, and Bernard Freeman.

### FORM BOWLING TEAMS

The bowling bee has made its home heard around the Palace Theatre Building and a team representing the Orpheum office is now making a tour of booking agents to a series of bowling games. Those who are now taking place every Friday night at the 90th Street alleys. N. E. Manwaring has declared that he will emerge from the contest as an undisputed champion, but those who seem to know whisper that Tom O'Donnell is the dark horse that will bear watching. The Orpheum team consists of T. E. Letendre, Ray Myers and H. C. Grant. Those who represent the five-percenter are N. E. Manwaring, Jack Henry, Tom O'Donnell and Lee Muckenfuss.

### ENGAGED FOR CAPITAL

The Ignatz Jam Band has been engaged by Ray W. Wright, owner of the Wayburns new revue at the Capital.

### TIM ERYNEM GETS ROUTE

Lieutenant Tim Erynem and his "Black Devil" Jam Band, heard at the Shelbourne Hotel, Brighton Beach, last Summer, have been routed over the local circuit since October 1st, and receive a salary of \$1,500.

### ACCUSE BURLESQUE ACT

Miss and Frey have charged Nelson and Rose, the "Black Devil" band, with appropriating some of their act and have brought the matter to the attention of the V. A., with the request that Nelson and Rose be asked to stop using the material.

### DOING AVON FOUR'S OLD ACT

Jack Casey and a company of three men are now doing the act formerly presented by the Avon Comedy Four. The new quartet, which opened the last of the quartets was formerly a member of "The Three Musketeers."

## PROCTOR HOUSES INCREASE CAPITAL

### WILL SIMPLIFY BUSINESS

Increase in capitalization of number of P. F. Proctor corporations and the combining of operating and holding companies into one company where, heretofore, there were separate corporations, were effected this week.

The purpose of combining all the interests in each city, respectively, into one operating and holding company, is to simplify the running of the business and, probably, also to cut down the income tax. Therefore, some of the Proctor property has had separate operating and holding companies, which cannot double. The increase of capitalization makes the percentage of dividends lower and, in this way, to the amount of income taxation is decreased.

The P. F. Proctor Albany Theatre Company has increased its capital from \$1000 to \$200,000. This company is the one that operates Proctor's three Albany theatres, the Grand, Leland and Harman Biederbach.

The P. F. Proctor New York Theatre Company has its capital increased from \$1000 to \$700,000, and the Proctor Mt. Vernon Theatre Company has increased its capital from \$1000 to \$600,000. Last week, the Newark Realty Corporation, of which P. F. Proctor is the head, increased its capital from \$200,000 to \$800,000. W. F. S. Hart is attorney for the P. F. Proctor interests.

### NEW ACTS

Jean Adair is rehearsing a new act with a company of three. It will have its break-up next week. Bert LaMont opened a new act last week, called "The Cottage Inn," which featured Joe Howard. The act has a cast of five.

George Leonard, formerly, of "The Royal Vagabond," is going into vaudeville in a new act which Herman Becker will produce, called "Never Again." He will be supported by Irene Chelidgh, Merion Sullivan and eight girls.

Ray Tuk and Lew Rosa will appear on the big time soon in a new act written for them by Billy De Rosa.

Ted Bohn, known on the vaudeville stage as "The Komical Knut" will open in Chicago soon in a new monologue. Maimy McGeehouse and a company of six people opened the first half of this week in a new sketch called "Jones" written by Edmund Dwyer, author of "The Bounder." The act will be booked by Jimmy James.

The Strand Comedy Four, in a new singing and comedy act, composed of four men, Springer, Gilpin, Davis and Clemens, the act being led by Clemens, will open shortly.

Billy Darling, sister of Pearl Bergy, at the Capitol Theatre, is rehearsing a new act written by Jack DeLozier, formerly with one of Billy Seabury's acts. Miss Darling formerly appeared with her father's act, called "Flying Fish," which opened the first of the last half of its week, will be handled by Rosalie Stewart.

### DROP CURTAIN ATTACHED

A special drop curtain used by Jones and Jones, colored comedians was attached last Saturday by City Marshal McClellan at the Lincoln Square Theatre, under a writ of replevin issued out of the Third District Municipal Court by H. A. Berg. The writ holds a two-year booking contract with the act.

In his suit for the recovery of the curtain, on which he claims he spent \$118, Berg, through his attorney Benjamin Weissman, alleges that Jones and Jones breached the contract early last month. Under the terms of the alleged contract, Jones and Jones were guaranteed thirty-five weeks a year for a period of two years. They were to be paid a weekly salary of \$150 during the first and fifth the second year.

However, Berg claims that, last Friday, he discovered the act went behind his back and had themselves booked through Bob Baker's office for two weeks over the Low circuit, beginning last Monday. Berg says he discovered the Low booking after he had booked the act for two weeks over the Fox Circuit, beginning Monday and as a result of the action of Jones and Jones. Berg had to cancel it.

Without further delay, Berg then instructed his attorney to bring suit against the act and after Judge Young signed a writ of replevin last Saturday morning, the act was sequestered at the Lincoln Square, where the act was playing.

### CUTS OUT A SHOW

BAWSON, N. J., Nov. 29.—The Lyceum Theatre, Bawson, N. J., under the management of Jack Horne, has again changed its policy, going from three shows a day to two.

### HAMILTON RESERVING SEATS

R. S. Moore Hamilton Theatre will change its policy of "first come, first served," for, beginning December 16th, reserved seats will be sold for all performances. In the evening, all seats save rear balcony seats, will be reserved. For the matinee, reserved seats will be sold for the front half of the orchestra.

### WESTON LEFT \$625

According to May Weston, widow of Willie Weston, who died on Nov. 11, the comedian left \$625 in personal property and no will. This statement was made in her capacity as executrix of administration, filed last week in the Surrogate's Court. Weston's first name was Lory, and in addition to his widow, he is survived by a father and mother, seven brothers and sisters. One of his sisters is in vaudeville under the name of Cecil Weston.

### DUNCAN DANCERS IN CANTORS

LOS ANGELES, Nov. 29.—The Isadora Duncan Dancers and George Copeland, the concert pianist, whereby the Orient Theatre Property, on Washington Street passes to the ownership of The Isadora Duncan Trust, managed by the Mechanics Savings Bank of Lowell. The assessors' value is \$90,000, but the actual value is on the land covered by the building.







# THE NEW YORK CLIPPING

## CHAPPEL AND HOLT

THEATRE—Proctor's 125th St.

STYLE—Singing.

TIME—Sixteen Minutes.

SETTING—Full stage (Special).

This act is a man and girl turn with the assistance of a piano. The man is supposed to be a famous music teacher and the girls comes to him for a singing lesson. In the latter which follows he agrees to teach her to sing if she will teach him to love.

The rest of the offering consists of special songs, which are led up to with patter. At the close of the turn, the woman tells him that she has been playing a joke on him, that her husband is downstairs, and that she is an opera star.

The lines in the offering are very poor. Both sing in fair voice. The man would do well to pay more attention to his make-up, especially around his eyes.

With the lines improved, the turn may do for the small time.

G. J. H.

## RONANA

THEATRE—Proctor's 125th St.

STYLE—Pantomime.

TIME—Sixteen Minutes.

SETTING—In Two (Special).

A young man, dressed in a full dress suit, starts off this act with an announcement that Madame Ronana will play on the piano, any pleasure requested by the audience, whether popular or operatic, and would do so from memory.

The madame is the double of Sophie Tucker—in size. She wore one of these oriental headgears that just leave the nose, mouth and eyes visible. She could improve her act by changing her costume to something more stumpy, which would not give the "holcum" impression that her present costume conveys.

Ronana started with a medley of late published numbers, while waiting for the request slips to come up from the audience. Then the young man read the requests and she rendered a bit of each one called for.

While the playing was not extra ordinary, the play was really well and holds interest.

It was curious to note, when it was reviewed, that there was not one jazz or popular number called for, but all were either old ballads or classical selections running from Chopin to "Love's Old Sweet Song." But, at any rate, the playing places and that's what counts. With her costume changed and also a better finish than was given on Friday afternoon, the act will be a pleasing novelty for the three-dime.

G. J. H.

## TRACY AND MOHR

SETTING—In One.

THEATRE—Kew-Forest, Brooklyn.

STYLE—Song Writing Team.

TIME—Fifteen Minutes.

Billy Tracy and Melvyn Mohr, who have quite a few song hits to their credit, have combined and are offering an act composed of the new hits they have written. Both sing passably well and are popular enough to go over strong. Their closing number, a medley of the song hits they are responsible for, is a sure-fire finish. But the act is nothing startling. They just sing pleasing song writing team; that's all.

S. K.

## NEW ACTS and REAPPEARANCES

(Continued on Page 8)

### RICH AND LEONORE

THEATRE—Harlem Opera House.

STYLE—Singing and Instrumental.

TIME—Fifteen Minutes.

SETTING—In One.

Rich and Leonore, a man and woman, offer a number of solos and duets of the popular type. The lady offered a medley of jazz on the accordion. She closes with the accordion, the man accompanying her on the guitar. Both are attractive looking, but the man should change his street clothes in the first part of the offering to match the gown worn by his partner. The singing, while not poor, lacks style. Perhaps more hearing could remedy that.

The two should work out a longer routine with their instruments, and cut the singing bit down. G. J. H.

### CHONG AND ROSIE MOEY

THEATRE—Proctor's 58th St.

STYLE—Singing and Dances.

TIME—Fifteen Minutes.

SETTING—Full Stage (Special).

Chong and Rosie Moey, as the names imply, Chinese. Their nationalities seems to be their only asset, for, beyond being a novelty, the act is as ordinary as they come.

The pair open with a song, following which the girl offers a single popular number. The rest of the act is a dance routine. The singing should be taken out for neither one of the two possess even a fair voice.

The dance consisted of a waltz, a one-step, and for the closing number, a cake-walk. The last was the best number in the act.

The offering is mediocre to an extreme. G. J. H.

### JACK LAVIER

THEATRE—Proctor's 5th Ave.

STYLE—Trapes.

TIME—Fifteen Minutes.

SETTING—One.

Jack Lavier, doing a little comedy juggling and then continuing his comedy on the trapes let down from the loft, registered a laugh about every half-minute he was on stage. His is a running fire of talk about himself and the danger of his work, and, done with effort directed at its comedy points and not at the personal "he kept his audience chuckling. His trapes work is not extraordinary; in fact, he did only two real feats on hanging bar. But he pleased and got away to sincere applause. M. F.

### WISH WYNN

THEATRE—Palace.

STYLE—Character Studies.

TIME—Twenty Minutes.

SETTING—One/Two/One.

Wish Wynn made her last American appearance at William Morris' American Music Hall, New York, eight years ago, and has returned for a route on the Keith Circuit, which started at The Palace this week.

Her characters presented were offered by her on her previous appearance, with the character of the London servant girl standing out. In this number it would be advisable for Miss Wynn to wait for laughs before delivering the next line.

Opening with a comedy number, she goes into a "School Girl" impersonation in which she bewails the fact that, while her mother is gossiping with a neighbor, she is compelled to do the house work and wash the dishes. This gets a few good laughs. A "Country Girl" study held some bright lines and was excellently delivered. The "Servant" followed and another comedy number, entitled, "Oh, He's a Good Fellow," was a monologue, made up the offering proper. The applause was so insistent that she delivered a re-entrance to Miss Wynn is decidedly English, and all of the numbers are broad in construction, giving little point to the act.

The material is delivered in such a manner that it is grasped immediately. Miss Wynn is a comedian and can find the American public eager to pay the compliment. J. D.

## ALLEN BRONSON AND CO.

THEATRE—Greenpoint.

STYLE—Comedy Skit.

TIME—18 Minutes.

SETTING—Schoolroom in Two.

Allen Bronson, formerly of Laurie and Bronson is doing a new act that fits her like a glove.

In this act Miss Bronson essays the role of a school kid, who, despite her youth, holds rather sophisticated views on life. She has the habit of not being able to tell the truth, except when she wants to. Her teacher, one of these tall aesthetic women who looks as if she would be blown away if she ever got into a strong wind, tries to correct her, but finds it rather difficult to do. For Allen has a mind of her own. Finally, Allen consents to tell the truth, and, when she does, it turns out to be rather unpleasant for her teacher.

Seeing that she had done more than her school, Allen immediately begins to lie out of it and, as fate would have it, all turns out to be for the best.

Miss Bronson plays the part naturally. She is given capable support by the woman who plays the part of the teacher.

A dandy little comedy skit that will go anywhere. S. K.

### RAY KOSSAR

THEATRE—Lewy's Delacorte.

STYLE—Singing.

TIME—Twelve Minutes.

SETTING—One.

Ray Kossar is a singing comedienne who has charm, as well as an abundance of talent. Her chief value as a singer lies in her ability to sing a song, especially a popular novelty song. This is due chiefly to her sweet voice, which she supplements with gestures both graceful and interpretive.

This, as we understand it, is Miss Kossar's first appearance in vaudeville. Heretofore, her efforts as an entertainer were confined to musical shows in which she worked in the chorus. More recently the numbers, in whose "Monte Christo Jr." show she worked at the Winter Garden, became cognate of her singing and dancing ability and took her out of the chorus, giving her a place as a principal in the same show. But she left that show of her own accord for the purpose of testing her ability in vaudeville.

At this house she sang four songs, all of them well except that the first, called "You'd Be Surprised," appears to be better suited to her personality than any of the other three. For she is only articulated the words of this number better than she did the others, but she also acted the song better than she did the others. And as for her costume, it was every bit as charming as her voice, consisting, as it did, of a white dress with a glistening tinsel bodice and a distinctive lace hat with a doughnut-like vacancy where the crown should be.

Miss Kossar's efforts won favorable approval at this house, and with a little more seasoning and, possibly, a little more of the song she needs an accompanist, she should have little difficulty in winning her way to the big time houses. M. L. A.

## STOCK NEWS

### Blanelys Planing Invasion of Coast Summer Resorts

To install Companies That Will Run From June Till September. All Important Water Places Included in Plans. Negotiations for Houses On.

Charles B. and Harry Clay Blancy, who for several seasons past have operated a string of stock theatres throughout the country with no little success, are planning to establish stock companies in the leading summer resorts and watering places in the vicinity of New York's coast scene.

The towns that will be included in the circuit of theatres, should it be possible to secure suitable houses there,

will be Atlantic City, New port, R. I., Asbury Park, Long Beach, Far Rockaway, Red Bank and the like, not excepting the most famous of them all, Coney Island. The companies, where installed, will open June 1st and will run till the 15th of September. The repertoire will include light comedy and musical plays only.

Negotiations for suitable locations in these summer resorts are now going on.

#### WILLIAMS SWITCHES TOWNS

Anderson, Ind., Nov. 29.—Ed. Williams and his stock company close their season here to-night, after a good business run, and switch towns, opening the week of December 1st, in Marion, Ind., with "The Blindness of Virtue" as the attraction.

#### JOHN KATZES COMPANY

SALEM, Mass., Nov. 28.—Another addition to the popular Empire Stock Company here, under the management of Harry Katzes, is Richard LaSalle, as leading man.

#### RUMSEY ROSTER SET

ELIZ, Pa., Nov. 28.—Howard Rumsey, who opens his stock company at The Park Opera House here, Monday, has as his first production "The Sign of the Cross," directed by Ralph Murphy, Louis Lytton, J. K. Hutchinson and Louis Kimball, his new leading man.

#### BLANEY CO. DOING WELL

WILKESBARRE, Pa., Nov. 24.—The Blaney Theatre, appearing at the Nesbitt Theatre, here, have established a record in receipts for local stock companies. They opened the house to a gross of \$2400 for the first week. The net returns for the second week showed \$5500.

#### JOINS NEW YORK CO.

NEWPORT, R. I., Nov. 29.—Kendall Weston, R. I., Nov. 29.—Kendall Weston is to install a stock company here on December 23rd, opening with "Under Cover," he himself directing the company. In the cast will be Florence Madiera, leading woman, Jessie Todman, second, Margaret Manners, ingenue, Florence Gerald Howard, character, Hugh Brooks, juvenile, Edward McLean, character comedian, Thomas Wolfe, general business, and Elbert Benson, stage director.

#### JOINS McLEAN PLAYS

ARLON, Ohio, Nov. 29.—Russell Sage Guy Astor, and J. B. Southern, have joined the Pauline McLean Players here, under the direction of D. Clay Lidy. Their company is now in its fifteenth season. They are now going around. Sage Guy Astor, and J. B. Southern, have come here from the Brownell players.

#### HORN GOING TO AFRICA

It is rumored that T. P. Horn, well known as a stock manager, will open their company is now in its fifteenth season. They are now going around for the use of one of the new houses, the course of construction there. It is expected that the company will open shortly.

#### TYLER SUES FROHMAN, INC.

George C. Tyler and George Arliss are joint plaintiffs in a Supreme Court action which they started last week against Charles Frohman, Inc. The producing manager and the actor are seeking to recover the sum of \$4,750.00 which they allege they were forced to overpay in royalties to the Frohman corporation. According to the complaint, the plaintiffs commissioned the Frohman corporation to acquire for them the American production rights in the play "The Mollusk," written by Edgar William Devine called "The Mollusk." It is alleged that the defendant was directed to obtain the play on the lowest possible royalty basis terms.

The Frohman corporation obtained the play which Tyler and Arliss produced, the latter starring in it, December 30, 1918. Continuing, the complaint sets forth that the terms for "The Mollusk" were 7% per cent on the first \$500, but a sixteen-story of ten per cent on all amount above that. Under these terms Tyler and Arliss accepted the play and produced here. It ran from December 30, 1918 to May 31, 1919. The total gross receipts were \$226,651.25, according to a statement annexed to the complaint, and the total

amount paid in royalties to the author, through the Frohman corporation, is given as \$12,710. But the plaintiffs claim that they should only have paid a total of \$7,383.07 in royalties to the Frohman corporation for the rights obtained by the play from the author on a straight 5 per cent royalty basis. The difference between what they paid and what they should have paid is \$4,375.03, which is the amount Tyler and Arliss are seeking to recover from the Frohman corporation.

Conlter and Road are the attorneys for the plaintiffs, and although no answer has as yet been filed in the action, Rose and Peckus do appear as attorneys for the Frohman corporation.

#### ENTERTAIN PRISONERS

After finishing the week of Nov. 22, in Marquette, Michigan, the Rex Stock Company, headed by Rex Shelgrove, moved back and baggage up to the Upper Branch prison, and at the Marquette, and entertained the prisoners there with a performance of "Billy Tomatoes." In the cast of the company are Larry Sullivan, Wm. Wrenn, William Uyle, A. J. Cole, Ted Newman, Isabelle Cahoon, George Noble, and Zena.

## CHICAGO NEWS

#### WOODS TO BUILD NEW HOUSE

A new theatre will be built in Chicago, the building to be the present Woods theatre on Randolph Street. In constructing the theatre, Woods intend to build a sixteen-story of ten per cent on all amount above that. Under these terms Tyler and Arliss accepted the play and produced here. It ran from December 30, 1918 to May 31, 1919. The total gross receipts were \$226,651.25, according to a statement annexed to the complaint, and the total

#### PICTURE HOUSE SAFE BLOWN

The United States Moving Picture theatre, located in the East End of Chicago and the safe blown and robbed of \$300. The janitor, who resisted, was bound and gagged, and the safe was recovered until the manager ordered the safe to be thrown away.

The same evening an attempt was made to rob the safe of Guyon's Paradise. The robbers set off two charges of dynamite, wrecking the safe but spilling their own success, as the explosion attracted the attention of the police.

#### MUST CARE FOR BABY

Jacob Sebastian, an acrobat, raised a row around his house when he found his wife giving their baby its daily bath. Mrs. Sebastian told Judge Fry in the Court of Domestic Relations Jacob thought such a practice terribly extravagant and hard on soap bills. The result was that he was ordered to pay \$20.00 a week for the baby's support.

#### SPINGOLD AND CANTOR BACK

Harry W. Spingold and new Cantor, local agents, have returned from a short business trip to New York City. Both men went in search of new material for western bookings.

#### CAMPANINI IMPROVED

Cleofante Campanini, master of the Chicago Grand Opera Company, is rapidly improving from his recent serious illness and according to the latest bulletin published by the physicians in attendance will be able to be up and about within ten days. Campanini was removed from the Lakeside Hotel to the St. Luke's hospital when his condition became so serious that his personal physicians became worried about him. Mrs. Campanini is in constant attendance with her husband.

#### SIGNS PRIZE REAULTY

Mary O'Brien, the girl who captured the first prize in the \$100,000 beauty contest, has engaged the Chicago Illustrated News, her picture dealer, earning her \$1,000 has been engaged by Edgar Macgregor, to appear in "Sweet and Sour," which he is producing in association with William Moore Patch.

#### TYNOKERS HAS NEW LEAD

The Forbes Players, under the management of Forbes and Carroll, added a new leading woman to their company last week when Jane Salisbury joined them, opening in "The Silent Witness" with Gus Forbes playing the leading male role.

#### CUDDY MANAGING IN LAWRENCE

LAWRENCE, Mass., Nov. 27.—Edward Cuddy, who formerly managed the Theatre at the Keith interests in Union Hill, is now managing the Tooney and DeMara company at The Colonial Theatre, here, his first production being "The Story of the Rosary".

#### MABELLE ESTELLE LIKED

SALEM, Mass., Nov. 28.—The Empire Stock Company, here, under the management of Harry Katzes, has a new leading lady in Mabelle Estelle, who has already become a favorite with the Empire patrons.

#### GOES INTO MOROSCO SHOW

Play Murray, known, who for several seasons past has been a favorite with stock aggregations, has deserted this season for the new Chicago company of Oliver Morosco's "Civilian Clothes".

#### DIVORCES IVAN MILLER

SAN FRANCISCO, Nov. 28.—Mrs. Mabel Miller, at one time a member of the Alcazar Stock Co., has been granted a divorce from Ivan Miller, at present playing in Minneapolis. Mrs. Miller said that, on the stage, her husband started in hero parts and played the ardent lover but at home he played the heavy villain. They were married July 6th, 1910, and parted July 30th, 1919.

#### GLASSMIRE GITS PLAYERS

Augustin Glassmire, who is opening a company at the Palace Theatre, White Plains, has engaged the following players: Arthur LaRue, leading man, Harry Hendee, second, Arthur Sherwood, character, Fred Brown, stage manager, Edwin Felix Brown, character, George Phelps, leading lady, Louise Gerard Huntington, second, and characters. Glassmire himself will direct the company, which opens in "The Glassmire Man".

# CLIPPER

Founded in 1923 by Frank Queen  
Published by the  
CLIPPER CORPORATION  
C. M. O'Connell, President, and  
C. M. O'Connell, Jr., Vice President  
1604 Broadway, New York  
Telephone BRIDGE 5154  
WALTER VAUGHAN, EDITOR  
Paul C. Schweitzer, Managing Editor  
New York, December 3, 1919.

Entered June 19, 1919, at the Post Office  
New York, N. Y., as second class mat-  
ter, under the act of March 3, 1879.  
No POSTAGE NECESSARY IF MAILED  
IN THE UNITED STATES

Forms Clipping on order at \$ 5. M.  
SUBSCRIPTION  
One year, in advance, \$5.00; six months,  
\$2.50; three months, \$1.25. Canada and  
foreign postage extra. Single copies will  
be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON  
APPLICATION

Chicago Office—Room 641, State Lake Bld.  
Harry W. Ross, Manager.  
San Francisco Office—283 Market St.  
C. Carver, Manager.

Address All Communications to  
THE NEW YORK CLIPPER  
705 Broadway, New  
Registered Cable Address: "Authority."

The Clipper Can Be Obtained Wholesale  
from the following New York Agents: The  
American News Agency, 11 Green Street, Char-  
les H. Ross, Ltd., 100 Broadway, New York;  
Brentano's News Depot, 17 Avenue M, New York;  
The News Company, 17 Avenue M, New York;  
The News Company, 17 Avenue M, New York;  
The News Company, 17 Avenue M, New York.

## Publicity

Every so often an actress comes forth  
with the claim that she doesn't want  
publicity. Usually, it is given with a  
toss of her coiffured head and an out-  
spoken disregard of the public, quite the  
approved manner, the gestures timed  
with the statement that she has  
reached a position in life where she  
doesn't need it. Always, it is the  
actress and never the actor who does  
this and the way of it has no explana-  
tion, perhaps, except the possibility of  
the feminine mind to make itself be-  
lieve what it wishes to believe.

Mary Pickford is the latest to add  
herself to the list. In court, recently,  
where she gave an interview following  
statements she made in defense of her-  
self in a lawsuit, she posed the latest  
and announced that she no longer  
needed publicity. And Little Mary  
thereby followed in the identical foot-  
steps of Duse, Rejane, Rehan, Ander-  
son, Carter, Fiske, et al. It is to her  
credit only that she imitated.

Let the little curly haired one try it.  
Give her just a meagre three months  
out of the papers, magazines and other  
mediums of publicity and see how  
quickly the lustre goes out of those  
glittering locks, tears of pique come into  
those big eyes and the wide smile  
fades to a grim, ugly twist. The me-  
tamorphosis will be magical.

Actresses, and like actors, they are  
one of them happens to get the notion, can  
no more thrive without publicity than a  
flower can grow in the dark. They never  
out of the aid of the sun. They never  
tain the position in life when they do  
not need it. Fiske once thought so.  
It is the memory of previous genera-  
tions that's here than was a season of  
sorrow. The next season she hired two  
press agents instead of one to exploit  
her.

## RE-USE OLD KEYSTONES

A recreation of Max Bennett Key-  
stone comedies has been made by  
Triangle and will be released through  
the Triangle Keystone Exchange. Not  
only are new pictures being made, but  
the forthcoming releases, but the pictures  
have been re-edited, re-titled and at-  
tracted art titles inserted. New posters  
have already been sent to all the ex-  
changes and each production has been  
modernized.

**TWENTY-FIVE YEARS AGO**  
Just as Clarence played at the Or-  
pheum, San Francisco.  
Edith Sinclair and Ed. M. Favor  
were with the "1462" Co.

The Association of Vandeville Man-  
agers of America was incorporated at  
Albany by W. J. Gilmore, H. C. Miller,  
W. J. Gilmore, H. C. Miller, and  
James Butler.

Gustav Davis wrote "The Fatal Wed-  
ding."  
A Woman's Silence" was produced  
by the Stock Company at the Lyceum,  
New York, with Herbert Kelcey, W. J.  
Loomis, Stephen Grattan, Charles  
Walcot, Fritz Williams, Fred. Gott-  
schalk, David Elmer, George Cayvan,  
Katherine Johnson and Jessie Zyrce in  
the cast.

"Too Much Johnson" was produced at  
the Standard Theatre, New York, with  
Wm. Gillette, Mattie Hasket, Miller  
Kent, and Ralph Delmore in the cast.  
Corra Roubt sang "Come to the Arms  
of Your Baby."

## ANSWERS TO QUERRIES

**S. E.—**Rea Arnold is now doing an  
act with a young man by the name  
George MacCall. He is playing her  
part with Jack Allan.

**W. A.—**Broman and Ardele were  
with the Ida V. Cortland Company.

**T. L.—**Julia Arthur did retire from  
the stage, but in 1916 returned after  
an absence of sixteen years, under  
the direction of the Selwyns in "The  
Eternal Male." In private life she  
is Mrs. B. P. Cheney, Jr.

**D. S.—**There was an act in vande-  
ville few years ago titled "The Mar-  
ried Ladies' Club." It consisted of  
five women and was under the man-  
agement of the Redford Enterprises.

**F. Y.—**"Gamblers All" was pre-  
sented by Lewis Waller and Percy Burton.

**Chester—**Ada Dalton has appeared  
in stock the time you mention  
she was with the Fox Hartford Play-  
ers.

**M. H. S.—**Ralph Kellard, who has  
appeared in Fox films, formerly played  
in stock and also appeared in a  
few Broadway plays.

**Jim—**Flo Lewis was married to Jay  
Gordon. They are divorced at present,  
although they are both appearing in  
"Chicken Chow Mein."

**A. J.—**"The Fashion Mistake" is  
Josie Flynn's act. Miss Flynn has been  
working in black-face for a number of  
years, and is the one who appears in  
burnt cork in the act.

**O. H.—**A "Gentleman of France" was  
produced at Wallack's Theatre. The  
late Kyrie Bellew appeared in it.

**D. M.—**Stock was presented at Pro-  
ctor's 125th Street, 55th Street and the  
Fifth Avenue Theatres for several  
seasons.

**T. P. I.—**"Are You A Crook?" was  
the title of a production that was op-  
erated at the Longacre Theatre.

**U. I.—**May Irwin presented  
appeared in "Widow By Proxy."

**W. S. B.—**Julia Rittige appeared in  
vandeville before he ever became  
known as the legitimate. The Crooke  
Fashion Plate has never appeared in  
the production. The latter is an Italian  
boy, his real name being George Pis-  
sardo.

**V. N.—**Leone Urie is now appear-  
ing in "The Song of the Siren." She ap-  
peared in "Tiger Rose."

**A. L.—**Edward B. Peiper was the  
business manager for Lillian Russell  
at that time. We never heard of any-  
one by the name you give, having man-  
aged the business affairs of Miss  
Russell.

**B. F. T.—**The vandeville tabloid by  
the name of "Very Good Eddie" is a  
condensed version of the musical com-  
edy by that name. Tyler-Brooke did  
an act with Lois Josephine some time  
ago.

**D. G.—**Wellington Cross was mar-  
ried to Lois Josephine. She secured a  
divorce during the past summer in  
Chicago.

**Ned—**R. H. Sothorn appeared in "If  
I Were King" for the first time in  
Boston on Oct. 14. The play was  
presented at the Hollis Theatre. It  
was written by Justin Huntley Mc-  
Carthy. It was revived in 1918, when  
Sothorn and Julia Marlowe presented it  
together in their repertoire of that  
season.

**K. L.—**Willa Bennett, now appearing  
in "The Blossoms," was born in As-  
bury Park, December 18, 1894. She  
made her debut on the stage in "Eve-  
ning's Glory" at the Herald Square Theatre  
on February 27, 1911. She has also ap-  
peared in "A Good Little Devil," "The  
Only Girl" and several other pieces.

**Low—**Arthur Byron played the role  
of the doctor in "The Boomerang."

**S. P.—**There are only five people in  
the cast of "The Storm." They are  
Helen MacCall, Edw. Arnold, Her-  
bert Bendel, Charles Henderson and  
Max Mittel.

**C. M. K.—**Wilmer and Vincent  
purchased the Majestic Theatre in Har-  
dardburg, from M. Hale and N. Appell  
Kramer. At the time of purchase it  
was a legitimate attraction house.

**W. A. J.—**Leah Baird appeared in  
Imp films about six years ago.

**P. J.—**Joe Rolley, of the team of Gal-  
lagher and Rolley, is the one who works  
in black-face.

**S. I. L.—**Kramer and Morton have  
split their act. Morton is in England  
and Kramer is now with "Roly-Boly  
Eyes."

**I. W. S.—**Lillian Fitzgerald has ap-  
peared in burlesque. She was with the  
"Rosebud Girls" for some time.

**J. K.—**"Dollars and Sense" was writ-  
ten by Porter Emerson Browne. It  
was presented at the Cohan and Harris  
Theatre six years ago with Douglas  
Fairbanks in the leading role. Others  
in the cast were Patricia Collinge, Mrs.  
Stuart Robson, Archie Bopp, Gardner  
Crane and Edward Gillingham. Ed-  
Dinehart played in vandeville last  
season with a sketch entitled "Dollars  
and Sense."

**G. J.—**"Lady Margaret" was original-  
ly presented at the Alhambra Theatre,  
Washington, D. C. on Oct. 12, 1888, by  
Edna Ellsler and Company. It was  
written by George H. Jessop.

**B. B.—**The V. K. Film Company  
is also in the city. They are play-  
ing Amera, at 47th Street and Broad-  
way.

**L. I.—**Stanley Houghton was the  
author of "Hindle Wakes" and "The  
Younger Generation."

## RIALTO RATTLES

### IT WILL WIN YOUR FANCY

We understand that Wynn's show is  
a winner. Now, if Wynn's show will  
win, will it be to the benefit of the  
showing. Or, will Wynn win be-  
cause he won on Wynn's winning win-  
ner. You win, Wynn!

### SHOULD GO THERE

By the papers that a bunch  
of actors went to Blackwell's Island to  
entertain the prisoners. How many of  
these got away after the show?

### WILL SHE, WE WONDER

Victor Herbert has written a new  
opera in which "The Golden Girl" does  
he expect that she'll be a gold mine, or  
a "Goldigger." We shall see.

### LET 'ER GO

If Jack drinks milk, will John Drink-  
water?—If George Cohen quips, will  
Belasco too?—If Bella Baker fails a-  
sleep will Sophie Tucker into bed?—  
If Jack Hughes asleep, will Frank West-  
phal too?—That's about enough.

### UP AND DOWN MAIN STREET

Charlie Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

Charles Groves, who injured his knee  
recently, has recovered. But he never  
expects to have that old kick back  
while there's prohibition.

BLANCHÉ TURKHA will play the role of "Understanding" in support of Walter Hampden in "The Warbler."

MARION GREEN arrived in New York last week from Southampton. She will play an important role in A. J. Meisler's production of "Beaucaire."

JANE WHEATLEY will play the part of Pile's wife in the pagan "The Warbler" to be seen at the Madison Square Garden on December 15.

BILL DOOLEY will open soon on the Loew circuit.

FRED DUPRE, the American comedian now in England in "Mr. Manhattan," will return to New York early next year with a new act by James Madison.

EDMUND ELTON has been engaged for the William Anthony MacGuire play to be produced by G. M. Anderson.

WALTER WILSON has been engaged by the Shuberts for "The Mood of the Moon."

BEATRICE COLLINETTE, an English dancer, will replace Ella Danaher in "See Saw" when the piece takes to the road next week.

EDITH KING joined the Clifton Crawford show in New York last week, on a days notice, as one of the principals.

REET LA MONT has joined the International Sporting Club, as a patron, and subscribed for some of their bonds.

EDDIE LIVINGSTON is back at his old gala after his absence due to an operation on his throat.

Signor S. CUDIP, of the Metropolitan Opera House, is staging a new race spectacle for Paul Durand, which will have an ensemble of fifteen people.

BOY LUKENS, formerly of the "Pink Lancers," has organized a new casting act in which he himself appears. It is known as "The Four Aces."

ARNOLD GRAZER and MYRTLE LAWLER, in their new song and dance revue, have been routed over the Loew Time for an extended tour.

MURRAY LESLIE, singing comedian, has been given a route by the Loew office.

"THE DELIGHT GIRLS," singing and dancing act, has been booked for a tour of the Loew houses.

JACK HALLEN is being featured in a new act called "The Love Race" which has just been routed over the Loew time.

CHANNING POLLOCK has been elected by the Frisco to fill the unexpired term of John J. Gleason, as Dean.

CARL RANDALL, the dancer, who left New York recently for Paris, where he is to stage several revues and dances, has arrived there safely and has begun work.

MAX LOWE is to go to London as representative for M. S. Benham. He will make his offices with George W. Foster.

WALTER SCOTT has been elected to the Frisco to act as George, filling the unexpired term of Arthur Hamersmith.

BLANCHÉ TOMLIN arrived in New York last week from London. She is to sing the leading female role in "Monsieur Beaucaire."

## ABOUT YOU!! AND YOU!! AND YOU!!

ROONEY AND BENT, via Queen and Co., The Creole Fashion Plate, Infinit Co. and Corneille, James C. Morton and Corneille, and Bennett and Mayo were on the bill of the Sunday night concert at the Manhattan Opera House last Sunday.

CORNELIA F. LATHROP is doing the piano work for Adolph Klauer.

BEATRICE COLLINETTE made American debut in Henry W. Robert's "See Saw" on Saturday afternoon. She is an English dancer who was a protégée of Sir Herbert Tree.

BERNARD GRANVILLE, Howard and Clara, The Debut Boys, Blossom Seelye, Williams and Wolf, and Bennett and Richards were on the bill of the Sunday night concert at the Century last Sunday night.

HARRY SOTHERN, a nephew of E. H. Sothern, is to be seen in the cast of "There's a Crowd," when it opens at the Cort Theatre.

JULIE HERNE has been engaged for the role of Anna in "The Night Refuge," Martin Gorty, with Robert Whittier is to open the Russian drama season at the Longacre Theatre.

LEON ERROL, sailed from England last week and will appear in a new production upon arrival in this country.

ULY S. HILL has been appointed general manager of the Proctor Theatres in Albany.

ARTHUR and BOSS BOYLAN have been engaged by Matt Grau to appear in a new revue to open in New Orleans.

MAX RUBINI, formerly of the team of Rubini and Martini, will soon appear in a new novel single on the big time.

HOWARD KYLE by unanimous consent, was elected to the second vice-presidency of the "Fidos," which held its meeting last week at the Gaiety Theatre.

CAMPANINI, Director General of the Chicago Opera, is in the hospital as the result of a serious breakdown.

HENRY BROWN, a Brown, Bartoli and Weiler, has been examined by Dr. Ernest H. King, a Government physician, of 240 West 73rd Street, who ordered him to undergo immediate rest. The act will continue without him for the remainder of the season.

ALBERT HAYES, formerly press agent for the Veal Brothers show, will open a museum in Atlanta, Georgia, the first of the year.

The Ewart Twins have cancelled their vaudeville booking in order to open a dancing school in Terre Haute, Ind.

A. G. FIELDS who has been seriously ill, has recovered sufficiently to be about town, making his show in Terre Haute on Dec. 4.

Mr. and Mrs. WOLFORD (Queens Danes) received a baby boy on Nov. 21.

DOROTHY TIERNY has been engaged for "My Golden Girl," the new Victor Herbert opera.

WILLIAM JOSE DALY has been engaged as business manager for the Robert Denning Company.

HELEN VAN HOESE, last season with "The 13th Chair," has been contracted for the same play in her old role for 25 weeks.

BEAUMONT and WILSON, the vaudeville man, have opened a dancing academy in Trenton, N. J., under their real names of Charles B. Ritter and Clarence Wilson.

OTTO GORITZ received his alien passport last week.

WILLIAM B. FRIEDLANDER is writing the music and lyrics of "Caught In the Rain," which was once used by William Collier.

ROSE MORRISON and WALTER EDWIN, formerly with "Dark Room," have been signed for the cast of "Sunshine."

BILLY BEECHER has dissolved his producing partnership with Robert Haines and has in preparation a new act with seven people and a jam band.

HARRY KLINE, after an absence of several months on the Pacific Coast as general manager of Universal City, returned to New York last week and it is rumored will return to Birmingham.

CLARA TICE, cancelled two engagements last week when she quit the "Greenwich Village Follies" and announced that she had broken her engagement to marry Bobby Edwards.

MARTY WARD and ANN MAYO have been booked by the B. F. Keith Yvonneville Exchange and opened at Holyoke, Mass.

FOSTER McSWAIN will manage the new theatre in construction at Oklahoma City, Okla.

PEARL WESTON filed in for Dolly Day to substitute with "Broadway Belles" during the latter's illness in Worcester.

H. P. GENTRY will continue to be the general manager for the Self-Photo Circus next season despite rumors to the contrary.

GEORGE GATTS returned from Chicago Monday and began casting his new production "The Katzenjammer Kids."

LORR HILL has been engaged by George Gatts for an eastern "Daughter of the Sun" company.

MARJORIE DAULTON has been added to the cast of "The Revelations of a Wife."

EDWARD C. BEATTY is General manager of the Butterfield circuit and actor Barry Seal was recently reported.

EMMA DUNN, who created the role of "Angle" in "Old Lady S," is on her way to the coast to portray the same role in Screen Classics production of that play, in which there will be an all star cast.

MARGUERITE SIVERN has been added to the cast of "Linger Longer Letty."

EDWIN PICHEL has been engaged by the Shuberts to stage "The Mood of the Moon."

FREDERICK HOFF is now musical director of "Nothing But Love."

MAX FERDINAND FRANKNER has filed suit for divorce against Pauline Bachman Frankner, alleging desertion.

ELEANOR ROBSON (Mrs. August Belmont) will read the special scripture lesson at one of the Sunday services in St. George's Episcopal Church in the near future.

CASBY and Ackerman will open on the small time season in a new novelty sister act.

EDDIE POWELL and Joe Worth will do a new black and white act.

ROBERT HEARD has brought action for divorce against Sylvia Heard.

MRS DUPRE, of De Rue and Dupre, fell and sprained her wrist while playing Toronto, recently.

ERIC ZARIO was compelled to cancel Cincinnati and Louisville because of illness and was filled in for by Billy Schoen.

PIERCE KEEGAN, of Keegan and Edwards, in the "Follies," was out of the cast for a few days last week because his mother, who was ill in Cleveland.

ELLIS ANKRES was married to Sophie Bornthal on Nov. 26.

DELLA HAYDEN, for the past three years in the publicity department of "The Follies," was married to William Guggenheim in Chicago last week.

RONALD ROSEBROUGH, who plays the juvenile role in Emmet Devoy's act, has had his name changed to John Sterling.

WILLIAM A. PAGE has just sold a new play called "The Hope of the Home" to the Fox and the United Corporation. Jack Sherrill will star in the piece, to be produced soon.

OLIVE WALKER has been booked with "The Follies of the Day" to understudy the principal women.

MAUD POWELL, the violinist, while appearing in St. Louis last week, collapsed on the stage of The Odeon Theatre, after completing her repertoire. She was rushed to the Bates Hospital.

LENNOX FAWCETT, John Clarke, Spencer Trevor, Robert Parker, Ivan Ferreira, Mark Green and Blanche Tomlin will be seen in the cast of "Monsieur Beaucaire" when it is produced here.

WALTER S. WILLS was married on November 15th, while in Denver.

CLARK'S HAWAIIANS have been booked for a tour of the entire Loew Circuit.

MILTON S. HARRIS, in advance of the Southern "Under Orders" company is back in New York. A. H. Woods having called the show off the road.

ROSE NIBUR and AUBREIL LUTZ, two dancers formerly with the Isadora Duncan Opera, have opened a dancing school in New York, and are out of show business for the present.

BRISCOE and AUSTIN are breaking in a new act written for them by James Madison.

FRANK FOLSOM, who was out about "Fiddlers Three," has organized his own dramatic company, which is presenting "Thou Shalt Not," on the road.

SYBIL VANE, now playing the Orpheum Circuit, is engaged to marry Leon Gougeon.

# "KNOCKING" OF SHOWS MUST STOP

GALLAGHER ISSUES LETTER

Agents, managers and all other persons connected with the circuit must stop "knocking" shows, according to an order sent out last week by General Manager George W. Gallagher, shortly after he took office as an official of the American Wheel. A close tab will be kept in the future and Gallagher says that reports of "knocking" will be dealt with very severely. Following is the letter, as sent out:

Dear Sir:

There seems to be a happy faculty among the managers and agents on the American Burlesque Wheel to knock the show either behind or in front of them. The fact is that it has come to the attention of this office that in many instances the attraction thus playing, when asked by the house manager, "How is next week's show?" will come back with the reply that "Oh it is not so good, or it is a rotten show," or some other knocking phrase, which leaves a bad taste in the house manager's mouth. This, I know personally, has happened in several instances, and we want it stopped at once.

If you cannot say a kind word for the attraction behind you or ahead of you, don't say anything. A close tab will be kept on this in future and any reports coming into this office will be dealt with accordingly. It should be our aim to boost one another, and each other's shows, that is the particular line of business that we are now making our bread and butter by. So, gentlemen, please govern yourselves accordingly. Yours truly,

## MIDGIE MILLER RETURNS

Midgie Miller returned to New York from London last Saturday morning. She arrived in Portland, Maine, the day before.

Miss Miller was under contract for a six months engagement in London, but worked only seven days at the close of the first week. Her contract also called for a Paris engagement and run for ten weeks, with an option of six months, which the managers took. She was to work in London according to her contract, but they wanted her to work in the Province and she refused the reduced salary each week but did nothing until a week before her contract ran out.

## BILLY WATSON SICK

Billy (Boef Trust) Watson, was taken ill while playing the Cohen Theatre in New York on account of the cold stage. His understudy had to play his part.

## PRIMA DONNA QUITTING

HACKENBACK, N. J., Nov. 29.—Katherine Pearl, prima donna of the Al Stevens Show, will give up the lease on her home, in this place the first of the year and will move to Morristown where her family is. It is said that Miss Pearl will in all probability retire from show business at the close of this season to Harry Capt. Andrew Silver, of the 6th Division.

## ROSE WANTS NEW TRIAL

NEW ORLEANS, Nov. 27.—Attorneys for Lew Rose, manager of the Dauphine Theatre, who several weeks ago was found guilty of permitting lewd dancing and conducting a disorderly house on the stage of his burlesque theatre, have today given a few days grace to file a motion for a new trial. The time limit of fifteen days expired Tuesday, but Judge Arthur Landy extended the time. Rose probably will be sentenced this week. In the event of the court refusing to grant a new trial, the burlesque manager's attorney will appeal the case to the supreme Court.

## PLAYED TO \$5,000

PHILADELPHIA, Pa., Dec. 1.—Stone and Pillard last week broke all records for the Bijou this season. They did over \$500. The previous record was less than \$400 held by the Edmund Hayes Show.

## WATSON DOES \$3,000

FOURKNEEK, N. Y., Dec. 1.—Billy Watson's "Parian White" did nearly \$5000 in three days at Cohn's Theatre, a record for burlesque shows.

## NOW OWN THE YORKVILLE

"Honey" Desmond and Mrs. Volodoff of the Yorkville Theatre, on East 86th Street, purchased last week from the estate of Sadye Huritz, the other third.

## LA VAN TO CLOSE

Harry R. La Van will close with Al Stevens Big Show at the Casino, Brooklyn, next week.

## SHOWS ADD TO CASTS

The following performers last week joined different burlesque shows:

Harry Condrache with "Oh, Frenchy," replacing Jules Jacobs, The Hiff Bang Trio with the "Blue Birds," Eugene West at Kahn's Union Square, replacing Jack Gibson, Tony and Austin with Pat White Show, replacing Letford and Simon, Sadie Rose at Kahn's Union Square, replacing Grace Seymour, and Grace Tremont, with the "Monte Carlo Girls," replacing Kitty Warren, who leave to be married. All were welcomed by the house.

Lydya Jopey and Roy Sears joined Harry Hastings Big Show, Jack Dillon with the "Boof Trust," Mrs. Volodoff and Ray King the "Bathing Beauties," Elliott and Elliott, Victoria Kaye, Walter Mann and H. A. Sanders the Polly Stock Baltimore, Tom Robinson, Graham and Randall and Spear, and Swartz with the Gayety Stock, Philadelphia, and Perry and Elliott and Bert Scott with the Dauphine Stock, New Orleans. They were placed by Lew Redelheimer.

## VIRGINIA WARE MAKRIES

WATMOR, Conn., Nov. 28.—Virginia Ware of the "Boef Trust" in "Towns," playing the Jacques Theatre this week, was married to Robert Edmund, a salesman of Hartford, Connecticut, Friday.

## OPERATE ON DOT BARNETT

Dot Barnett (the "Dot Girl") soprano of the "Cabaret Girls" was operated on at her apartments in the Longacre Hotel last Friday. The operation was performed by the patient's own doctor, who said the patient is recovering rapidly. She will be out again next week. Margaret Wood is playing her part in the show.

# NEW AMERICAN OFFICERS GO INTO OFFICE

WILL BUILD UP CIRCUIT

All the recent changes reported in the "Clipper" as having taken place in the directorate and executive offices of the American Burlesque Circuit, became an actual fact last week when a special meeting of the officers was called and the changes made a matter of record.

At this meeting, the resignations of George Peck, as president, and a director of the circuit, was received, as was the resignation of William V. Jennings as secretary and treasurer. Charles Franklyn, director of the circuit also resigned.

After the resignations were passed upon, the following officers were elected: H. H. Herk as president, to succeed George Peck, George W. Gallagher, as treasurer and general manager, to succeed George Peck, and the board of directors are now J. H. Herk, George W. Gallagher, "Doc" Lothrop, Judge Mallier, Sam Levy and Warren B. Irons. The directors electing are Gallagher, Irons and Levy. Nathan Burkan is secretary.

John P. Mcweeney, who resigned his position as secretary of the Columbia Amusement Company, has been appointed auditor of the American.

President Herk, who took office at once, made an announcement that it was the intention of the officials to do away with the present weak spots on the circuit and supplant them with good houses. They are also going after the shows that are not up to standard and everything will be done to put shows in the proper shape, so that they will meet the requirements the circuit will call for.

Another meeting of the Board of Directors will be held Friday of this week.

## FLAN AGO ENTERTAINMENT

At a big entertainment by the Burlesque Club, will be held in the club rooms Saturday night, for which great preparations are being made. Ray Kahlo and his troupe will be given at his own expense a portable stage, with scenery and curtains, so that his entire company can present a part of this week's show. There will also be a number of other acts to entertain. There will be refreshments.

## LOU SIDMAN RESIGNS

At a meeting of the Burlesque Club held in the rooms last Sunday, Lou Sidman resigned as secretary in order to accept the management of Gallagher and Bernstein's "Bathing Beauties." Harry Butler was elected in his place and took office at once. Thirty-two new members were received at this meeting.

## MINSKY'S ADVANCE PRICES

The Minsky Brothers have advanced the price at the National Winter Garden to twenty-five cents top for the matinee and a dollar top at night. Sue Milford opened at that house last week. Ruth Rollins last closed.

# WEINGARTEN'S SHOW WELL COSTUMED SHOULD BE WINNER

I. M. Weingarten has given us a new Star and Oscar show this season. It includes new scenery, costumes, several comedies and three all star acts of high effect. He calls the first "The Comedy of Errors."

The burlesque is called "Putting It Over." In this there is lots of comedy, pretty girls and handsome costumes to be seen.

Ray Head and Charles Jones are the comedians. These two guys were with the show last season and both have improved greatly in their work. Neither depends on miffic clothes to get laughs, but works hard all through the performance.

Head does Irish, he is a good "mugger," his dialect is funny and he is amusing.

Burns, a fat fellow, makes a good impression, his style of work differing from others in his line. William Boyd is doing "straight." He is a tireless worker, a neat dresser and can talk.

Bert Hall does a French role and carries it out well. He also works "straight" in several parts of the show. He makes good appearances. Howard Jones, a dancing juvenile, is a new member and fills in very nicely. He dresses well and looks the part.

His pretty and attractive prima donna is Florence Darley, who was a star at the Casino. She has been with the show after all her numbers, which she rendered exceptionally well. She is a good dancer and has nice nicely and displayed beautiful wares. She is in a musical part of the show.

Klara Hendrix, whom we have not seen in a musical part of the show, has a pretty form, can read lines and knows her business. She is a good dancer. Her costumes are bright and in good taste, the reds and greens and blue and white.

Her bright vivacious and shapely little soubrette is Chubby Driscoll, who just made her debut. She is a good dancer with a bang. Dancing and singing is her forte. She is a good dancer and a good burlesque. She smiles prettily and was very good in her part.

Also were nicely as offered by Burns, Pauline, Berrie, Hall and the Misses Adelaide and Hendrix.

Pauline Hall is in several scenes and also in the musical part. She is a good dancer and a good singer. She is a good dancer and a good singer. She is a good dancer and a good singer.

The first part is mostly specialties, numbers and hits, well executed. Miss Darley and Will Davis offered a neat duet early in the show that was well received. The "bomb" hit was well done and was very good.

The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good.

The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good.

The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good.

The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good.

The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good. The "bomb" hit was well done and was very good.



# THEATRE

## GEO. FRIEDMAN STARTS HIS OWN BUSINESS

Excellent Location and Finest Equipment Office and Quarters Packed With Friends

George Friedman's music publishing office at No. 195 West 47th St. was thrown open to-day. Not for the transaction of business, but just to give the music man's many friends an opportunity to look over his finely equipped plant and to give them the chance to grasp his hand and wish him the greatest success in his new undertaking. From eleven in the morning until late afternoon the rooms were packed with people prominent in the theatrical and musical world, all of whom expressed the greatest admiration for the model establishment and unhesitatingly predicted an instantaneous success for the new publisher.

No business was transacted during the entire day, just a fine time was enjoyed by all. There were cigars for the men and dainty souvenirs for the ladies, who were if possible even more enthusiastic than the men.

The new Friedman offices are located in the very heart of the theatrical district and comprise three entire floors in a modern building. The first floor is given over to Mr. Friedman's office and the professional rooms, seven in number, all well lighted and ventilated and with a window in each. The rooms are large and open off a good sized reception room. The second floor is the professional manager, also has an office on this floor.

The second floor will be occupied by the bookkeeping and executive offices with a large and well arranged ship-lift and the professional rooms. The third floor has been fitted up in the front for the arrangers with rest and recreation rooms in the rear. There is a smoking room for the men and a lounging room for the women, finely fitted up and with each a dainty water tiled bath room.

George Friedman has had a long and varied experience in the music business, commencing in the jobbing end, then going as manager of a string of retail stores owned and controlled by a combination of publishers and followed this by becoming business manager of one of the big popular publishing houses. His next and last position was that of general manager of the McMorris & Fisher Co., retiring from that firm to embark in business for himself. Mr. Friedman has met with success in all his previous ventures, and at the head of his own business where he has surrounded himself with a capable and efficient staff he should soon take a prominent place among music publishers.

**"VAMP" IN ED. WYNN SHOW**  
The "Vamp," the big Leo Feist Inc. novelty song hit, securing a huge success in the new Ed. Wynn show.

**SKIDMORE HAS NEW HIT**  
Will E. Skidmore, professional manager of the Skidmore Music Co. who recently wrote the music for the song "Can't Get Lovin' Where There Ain't Any Lovin'," has released a new one which he says is the biggest blues success ever issued by his firm. It is called "Never Let No One Man Worry Your Mind" and Skidmore says it is the best number of the kind ever published.

**COOK A HIT WITH "SWEETIES"**  
Jack Cook, who is new on the Orpheum time is scoring a big hit with the new Harry Van Trier song, "They're All Sweeties."

**"PICKANINNY BLUES" READY**  
The McKinley Music Co. has released a new high class ballad entitled "Pickaninny Blues" by Harold Frost and F. Henry Klickman.

**WEST IN BURLESQUE**  
Eugene West, the songwriter, has gone into burlesque and this week is appearing as straight man with the Ben Kahn Union Sq. company.

**"KITTY KELLY" RELEASED**  
"Pretty Kitty Kelly," a new song of the famous "Annie Rooney" type, has just been released by the A. J. Stancy Co. It is a typical Irish waltz number and is by Harry Pease and Ed. G. Nelson.

**ARRANGER PLACES SONG**  
Lester Stevens, for the past six years musical director of the East End Princess theatre and arranger for the Peist San Francisco office has just completed a new song entitled "The Time Will Come" with words by Maurice Gumsky. It has been accepted for publication by the Leo Feist Inc. house.

**"BEAUTIFUL NIGHTS" SCORING**  
"Beautiful Nights," a new waltz song recently released by Chas. K. Harris is being featured by many of the best vaudeville singers. Lillian Hereford and Ida Brooks Hunt are two of the latest to put it on and both are meeting with much success with it.

**HOWARD HAS NEW SONG**  
Joe Howard has just completed a new song entitled "Look Out For The Big Barman." Chas. K. Harris will publish it.

**VINCENT SONGS FEATURED**  
Boss Gorman's Novelty Synopsizers have become a feature at Rosenbrenner's and are making quite a hit with two of Nat Vincent's numbers. One written in conjunction with Leon Flotow entitled "The De-Dum and the other written with Blanche Franksy called "I Know A Band That Needs No Leader."

**LEE DAVID MARRIE'S**  
Lee David the songwriter and composer was married on Sunday, November 30th to Miss Beatrice Hoffmann, a young school teacher of Brooklyn, N. Y. The couple are spending their honeymoon, travelling in the South.

**VON TILZER HAS BIG HIT**  
In "Carolins Sunshine" Harry Von Tilzer has not only one of the biggest hits of the season but one of the biggest selling successes he ever published in all his long career in the music business.

**WOLFE GILBERT IN DETROIT**  
L. Wolfe Gilbert is now playing at the Orpheum theatre in Detroit, which makes his second week in that city. Last week he appeared at the Regent, enjoying a most successful engagement. Despite a cold, which he was handicapped by the painful injuries he sustained when he was thrown from his automobile in a collision the previous week.

## BERNSTEIN STARTS A \$50,000 LIBEL SUIT

Says Joe. W. Stern & Co. Claiming He Was Libelled in One of Their Trade Circulars

Louis Bernstein, the music man, has brought a suit at law against Joe. W. Stern & Co. Marks & Co. partners based in the music publishing firm of Joe. W. Stern & Co. in which he claims damage to the amount of \$50,000, alleging that he was libelled in one of their trade circulars.

The suit is an aftermath of the dispute several years ago between Stern & Co. and Bernstein over the publication rights of the song "Dixie Is Dixie Once More." Both firms published a song of that name, Stern & Co.'s being by Leo Turner and James O'Carroll, while the Bernstein song was by Tracy and Pinkard. The matter of the song's ownership was brought before the Music Publishers Protective Association and finally after a trial was settled. The songs themselves, as usually is the case with conflicting numbers sunk into oblivion in so far as the popularity of the songs concerned while both received considerable mention while the conflict was on, little has been heard of the matter since.

At the time the conflict was on Stern & Co. sent out a circular in which mention of the number was made and which also contained some statements which Bernstein evidently construed as a libel. He thereupon consulted attorneys Messrs. Horowitz, Grossman & Vorhaus, who drew up the papers and started the \$50,000 claim.

Stern & Co. attorneys have as yet filed their answer so there can be only speculation as to when if ever the bill reaches the trial court. If that time ever should come, one thing is certain, there will be a record breaking attendance.

**HARRY DE COSTA WITH FEIST**  
Harry De Costa, the pianist and composer, has joined the professional staff of Leo Feist Inc. His professional work will probably be of but short duration as he is planning to re-enter Louisville as the accompanist for Adele Borwick.

**MISS BERMAN WITH ART MUSIC**  
Miss Augusta Berman for several years in the Harry Fitzgerald office, is now with the Art Music Co.

**GOODWIN WITH GILBERT**  
Harry Goodwin, who has been with Joe. W. Stern & Co. since his return from France a few months ago, assumed the duties of advertising and publicity director for Gilbert & Friedman this week. Goodwin held a similar position with Gilbert up to the time he entered the army, early in 1918.

**NEW GILBERT SONG READY**  
"That Beloved Mother of Mine," a new song by Leo Gilbert and Nina Wirtshoft based on a new Robert Cole photograph-feature is now ready. Despite the alliance with the film the song is in no way dependent upon the picture, which is already being sung by many well known singers.

**FEIST OPENS IN PROVIDENCE**  
Leo Feist Inc. has opened a branch office in room No. 311, Caesar Mitchell Building, Providence. Walter Pratt is in charge.

## IMPORTANT MEETING CALLED

An important meeting of the members of the Music Publishers Protective Association has been called for tonight (Wednesday) at the offices of the association, 100 Broadway, in the new building. Only the heads of firms are to be admitted and an important matter in connection with the music roll end of the music business is to be taken up.

The meeting was called as the result of a request from Leo Roberts, the composer and Vice President of the Q. R. S. roll manufacturing company, that the organization meet President Fletcher of the Q. R. S. to discuss what questions are to be taken up are purely matters of speculation but at present there are some big matters developing in the music roll end of the industry, which during the past year has grown wonderfully. The word roll business, a department of comparatively recent origin, has grown to enormous proportions and the Q. R. S. company has in this end of the business alone amassed a fortune in a few short years.

The word roll is in a different position than the ordinary record and the phonograph record as the copyrighted words can be restricted and the exclusive rights disposed of to such firm as the publisher or composer may elect. This gives the recording concern that purchases the rights from author or owner a monopoly in the use of the words and a question of copyright is concerned and that fact is giving music publishers a subject for considerable thought.

Some big events are shaping in the music business these days and the music roll end is at present right in the line-light.

**WITMARK SONGS AT PALACE**  
Last week, next to closing, on one of the strongest bills ever presented at The Palace Theatre, The Croile Fashion Plate, registered one of the biggest double header hits of his career—the first for himself—the second when he sang, and by the way, his first hearing at this theatre, "Let the East of the World Go By," the latest by these well-known writers, Ernest R. Ball and J. Kern Brennan.

According to the reception it received, it is destined to go over for one of their greatest sellers and as far as the Croile Fashion Plate is concerned, it is sure to remain one of the outstanding features of this artist's repertoire.

Besides the above he is also introducing "California Nights," a delightful novelty song, of which he is co-author. Both are published by M. Witmark & Sons.

**BERLIN TO RESUME TOUR**  
Irving Berlin, the songwriter and publisher, who was booked for a seven-week tour, which was cancelled after the second week is going to make a second try at the two-day game. He will open on Monday, Dec. 15th, at the Royal.

**NOT THE SAME MILLS**  
Jack Mills, the music publisher, announcing that the Irving Mills that recently joined the Joe. W. Stern & Co. staff, is not the Irving Mills that is connected with the Colony Mills music house. Irving Mills of Jack Mills Inc. is the brother of Jack and is now on his way to make a successful business trip to the coast.



## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

# Bishop of London Heads New Licensing Movement

**Purpose of Agitation is to Eliminate Managers of Smut Shows and Prevent Crooked Managers From Escaping the Law. Labor Ministry to Be Interested.**

LONDON, Eng., Nov. 29.—The Bishop of London is at the head of a new agitation which has been started here by a convention of all theatrical interests and the Public Morality Committee, for the licensing of all employers of actors, actresses, and kindred artists. The purpose of this movement is not to censor actors or managers, but to eliminate all the filth and scum from the theatrical world.

There are also other parties to the movement, namely, the various theatrical organizations, such as The Actors Association, Touring Managers Association, The Variety Artists Federation, and even the West End Managers Association. The movement is being given the widest publicity possible all over the country.

Sydney Valentine, Chairman of the Council of the Actors Association, related at a recent meeting several cases that had come to his attention, in which members of traveling revue companies and chorus girls with these companies had been misused, insulted, and left stranded by conscienceless

"managers." It is the purpose of the movement to make such actions impossible. As matters stand now, a man can take out a company, play for two or three weeks, then change his name and the name of his show. If the show fails, or if it should not meet the approval of the censor, the members of the companies are left high and dry without any means of redress. The Actors Association has tried to force these men pay what they owe, but, owing to the lax license laws, have been unable to do so.

The intention of this conference is to bring the matter before the Lord Chancellor to start a movement for legislation in this direction. If this can be done the entire power to license and suppress all shows, managers, and companies will be given to the Labor Ministry which is being interested in the movement. The various theatrical associations will furnish the necessary policing forces for watching the actions of all managers, and, by this means, will assure the operation of all interested in bringing about a decent state of affairs in the theatrical world.

## CURZON TO JOIN EDDIE

LONDON, Eng., Nov. 29.—Frank Curzon will be associated with Dennis Fiddle when the latter resumes his role of actor-manager at The Royalty Theatre. Together, they will produce a revival of "The Admirable Crichton," by Sir James Barrie.

## UNVEIL IRVING MEMORIAL

LONDON, Eng., Nov. 29.—A beautiful memorial has been unveiled here and dedicated to the memory of Mr. and Mrs. Laurence Irving who lost their lives in the sinking of The Empress of Ireland in 1914.

## BEN FULLER IS HERE

LONDON, Eng., Nov. 29.—Ben Fuller, of the Fuller Enterprise, of Australia, is now in London, waiting for the production of some of the best revues and dramas now in town in his country. He has already secured "A Love Marriage," and he is negotiating for more.

## DECLARES 10% DIVIDEND

LONDON, Eng., Nov. 29.—The yearly profits report of The Variety Theatres Consolidated Ltd. for the year ending September 30th, gave a dividend for that period, the sum of \$100,000. A ten and one-half per cent dividend was declared by the directors.

## WILL DO "THE RED MILL"

LONDON, Eng., Nov. 29.—Leon Pollock Rubie Weidman and Lora Weidman are interested in the production of "The Red Mill," an American musical comedy by Henry Blossom. According to reports, the piece, which was secured through J. D. Elms, of New York, is to be produced at the Hippodrome, December 22nd, prior to a London season.

## SCOTCH DON'T LIKE JAZZ

LONDON, Eng., Nov. 29.—The Afliner and Price, who were in Scotland in Scotland or Ireland, according to dance promoters who have been trying to introduce the hot dance to the Scotch places. Licensees have been refused at the various clubs and the strains of the jazz band have been deemed "indecent," "suggestive and indecent" by the Vigilance Association and the Dublin Recorder.

## COCHRAN IS TO SAIL

LONDON, Eng., Nov. 29.—C. R. Cochran, the producer, has announced that he will sail for America on December 14th, his purpose being to hunt desirable plays and talent for London production. Cochran, who has been enjoying success with modified French translations of Parisian hits, will try to put a critical eye on the rival by securing some very successful and promising American plays.

## CENSOR MAKES TROUBLE

LONDON, Eng., Nov. 29.—"The Dear Little Devil," which Peggy Rhinoceros produced, and in which she was to begin the management of the St. Martin's Theatre, has put her in hot water with the censor. The censor has found fault with it and it will have to be revised before it can be shown. The play's trouble is associated with Miss Primrose.

## "SYLVIA'S LOVERS" READY

LONDON, Eng., Nov. 29.—Captain H. Harwood will take over the Ambassador's Theatre early in December, when Miss Walster takes over and will present a new comedy with music called "Sylvia's Lovers." Bernard Holt is to produce the play, which is an adaptation by Cosmo Gordon Leach of Marivaux' "Le Double Inconnu."

## DROPS AMERICAN TOUR

LONDON, Eng., Nov. 29.—So great has been the success of "Lovelace" Thomas' extravaganza, especially "The Alenby and Lawrence Travellers," that he has been forced to postpone his American tour in order to fill several new shows in the West-end houses of London.

## "CRIMSON ALIBI" OPENS BIG

LONDON, Eng., Nov. 30. (Special)—"The Crimson Alibi," from the pen of George Broadhurst, American author, produced at the New Theatre last night, and was accorded a wonderful reception. The play is an extraordinary mystery play. Broadhurst himself superintended rehearsals. In the cast of the piece was Joan Webster Brough, daughter of Sydney Brough and Linnie Webster.

## JOE COLLINS HAS NEW PLAY

LONDON, Eng., Nov. 29.—Robert Eust is to produce a new play shortly called "Our Peg," in which Joe Collins is to be featured. The play is from Charles Reade's "The Wreckers" and "Masks and Faces." The libretto has been written by Edward Knobloch, Captain Harry Brown wrote the lyrics and the music is by Fraser Simpson. Oscar Asch will take care of the staging and will have in the cast, Vera Lynn, Virginia Davidson, John Knight, Tom Skale, Alice Russon and Jessie Lomax.

## GROCK SAILS FOR AMERICA

LONDON, Eng., Nov. 29. (Special)—Grock, the famous French clown, set sail for New York City, where he is to appear at the Palace. Percy Bates, of the N. A., his sole agent, is accompanying him.

## CONTRACTS CAUSING TROUBLE

LONDON, Eng., Nov. 29.—It is apparent that the settlement between the Actors Association, the Touring Managers Association, and the Touring Managers Association, was not as peaceful as it first seemed, for now comes a rift in the clouds that threatens anything but peace. In fact it looks as if a storm were brewing.

The cause of all the commotion is the schedule of clauses in the new Actors' manager contract, which goes into effect on December 22nd.

The majority of touring artists, upon finding that the new contract got them nothing more than they already had, immediately began sending letters and telegrams of disapproval to the Council of the Actors Association, voicing their sentiments rather strenuously. To cap all this, there comes from the Touring Managers Association, and the Theatrical Managers Association, a notice that the contract must be totally reconsidered. Consequently matters are in a somewhat chaotic state, waiting the final, only, outcome of the issue.

There is no doubt but that a referendum is undesirable, as it would determine their position in the matter. Should the majority decide that the schedule of clauses in effect as a contract, there will be a rupture in the organization, for many sub-organizations of producers and actors have voiced their sentiments in favor of secession, if there be no improvement in the general conditions. The chief cause of most of the dissatisfaction lies in the difference between allowances made for rehearsals, notice, lay-offs, and the like, in the touring contract and the west end actors' contract.

This is considered by most of the members as unfair, and consequently, they are sending in their protests on the matter. Some have even refused to pay further dues until the matter has been satisfactorily arranged.

The meetings of the Association have continually refused full powers to Sydney Valentine, chairman of the Council, for arranging a settlement, insisting that the matter should be discussed and voted upon by the entire membership at a mass meeting held for the purpose. This has not been definitely decided upon as yet.

## TO DO "TREASURE ISLAND"

LONDON, Eng., Nov. 29.—A production of Robert Louis Stevenson's famous story "Treasure Island" is being produced for Christmas, to replace the perennial production of "Peter Pan." Herbert Jay is planning the production at the Kingsway. The piece was first produced in New York at the Punch and Judy Theatre seven years ago.

## "VERY IDEA" GOES ON TOUR

LONDON, Eng., Nov. 29.—"The Very Idea," an American play produced here by Albert DeConville, which was being produced at the Kingsway, is of another contract for the house, has been put on tour for a month, with E. A. his sole agent, is accompanying him, as he was in the St. Martin's.

## GABY TO "QUIT"

LONDON, Eng., Nov. 29.—According to reports which have been circulated here, Gaby Desly has retired from the stage forever, except for charity performances. These rumors, however, are generally thought to be true, another one of the yarns of Gaby's press agent.

It was also reported that she was about to be married, but when questioned about her future husband, she did not seem able to give much information about him, which also gives rise to the belief that her press agent has been kept busy of late.

## REINHARDT

BERLIN, Germany, Nov. 29.—Last night with the opening of Max Reinhardt's massive playhouse, considered the largest theatre in Europe, with the exception of the Metropolitan Opera House, now in course of construction. The theatre seats 4,000 people comfortably, and has a stage 141 feet deep and 128 feet wide, considered the largest in the world.

The opening spectacle was "Orion," a Greek play, produced as originally played in the Greek. The theatre, although an inclosed auditorium, with perfect acoustics, is so light and airy, has been invested with effects that give it the atmosphere of an open air amphitheatre.

## MOSS MAN GO

LONDON, Eng., Nov. 29.—Percy Brunning, who, prior to the war, was billing manager and booker of the Moss Brothers' Limited, is to retire and his office position in favor of the stage. He will be seen in the music halls.

## PEGGY O'NEILL GETS

LONDON, Eng., Nov. 29.—Peggy O'Neill, the American actress, whose husband is "Peg of Hearts," has been on the other side, is to be the leading lady for Robert Courtnidge's latest production "Taddy," on the next best thing.

# DO YOU WANT A RE

We are starting the ball rolling by offering you what we think is one of the best in spite of the fact that it is clean. We have plenty of catch lines and extra

**Your Piano copy is before you. Now all you need is an orchestration and we have that in any key that will fit you, so do not delay. Wire, write, or if you are in New York drop in for a few minutes and get your copy.**

## Waiting For The Tide To Turn

Words and Music by  
JACK MAHONEY  
and  
ALLAN ELSTON

*Musical score for piano and voice, titled "Waiting For The Tide To Turn". The score includes a Marcia section and a VOICE section with lyrics. The lyrics are: "Will be waiting for a quarter, paddling the sea on, see. He had a ship too, but I'm not, he would not make haste. One day would go to too. And late and early with some girlie, up the river he would paddle, why a round the waltz. And then he'd come back and he'd leave her; She'd say 'Dearie, don't sit near me in this small ca- head. And in some other spot the ship would end, "Well, float back with the sea. You can not find me and pad-dle, don't. He'd answer, 'I won't let that be - fer. The girlie now or - er know the tide turned twice a day. For I'm now through the sea - die in the river - down'."*

Copyright MCKEE by Geo. A. Friedman Inc. 185 W. 47th St. New York  
International Copyright Bureau All Rights Reserved

WE  
SO  
PC  
EV  
SPC  
YOUR  
LET  
KN  
WI  
YOU  
AN  
WI  
T  
CAR  
THE  
Jimmie  
Prof. M

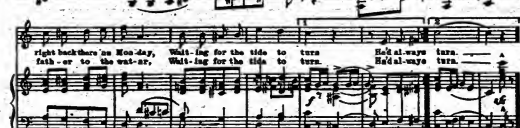
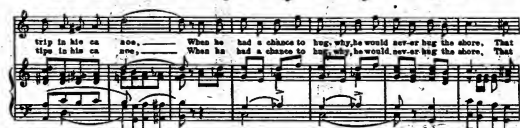
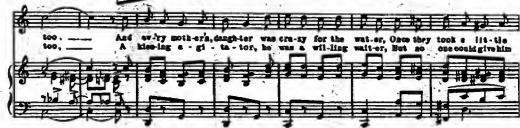
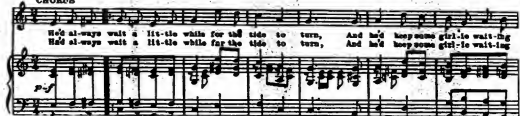
OPPOSITE PALACE THEATRE  
STAGE ENTRANCE

**GEO. A. FRI**  
165 West 47th St. **MUSIC P**

# AL COMEDY SONG?

Best comedy songs written in some time, a comedy song that will go over well for male and female and any kind of a double version you may desire.

## CHORUS



## DOUBLE VERSION—Two Girls

A—White Walker is a corker paddling his canoe,  
B—We've heard of Willie, too.  
A—He's always wooing when canoeing,  
B—He spends his time on the river, but that's all he'll spend.  
A—And in some shady spot the trip will end.  
B—He always comes back with the tide they say.  
A—But just remember that the tide turns twice a day.

## Chorus

A—He always waits a little while for the tide to turn,  
B—And he keeps some girlie waiting, too.  
A—A kissing agitator he is a willing waiter,  
B—But no one can give him tips in his canoe.  
A—You won't need a watch or compass, take a calendar along.  
B—That is one sport I'd never care to learn.  
A—And he will teach you more of wooing.  
B—Then he will about canoeing.  
Both—Waiting for the tide to turn.

## DOUBLE VERSION—Boy & Girl

B—Have you ever seen me in my little red canoe?  
G—I've heard a lot of you,  
B—It is a dandy and it's handy,  
G—I'm so nervous when canoeing, and I'll warn you now,  
B—But I will never rock the boat I vow.  
G—Why do you keep the girls away so long?  
B—I have to anchor when the tide is very strong.

## Chorus

B—I always wait a little while for the tide to turn,  
G—And you keep some girlie waiting, too.  
B—I know you'll like the water like my mother's daughter,  
G—Do you have to pay a tax on your canoe?  
B—When I get a chance to hug, of course I'll never hug the shore.  
G—That is one sport I wouldn't care to learn.  
B—And I will teach you more of wooing,  
G—Then you will about canoeing.  
Both—Waiting for the tide to turn.

## Extra Catch Lines

A—Once my old daddy said I did right,  
B—He stands on the bridge at midnight.  
A—They say each boy has sold his flivver,  
B—Now I see them Ford the river.  
A—The girls have gained lots of know-ledge,  
B—I hear they have closed the college.  
A—I have met all the small town peaches,  
B—Now they say you comb the beaches.  
A—One day a Joy Line steamer stranded,  
B—One girl at a time you landed.  
A—And many old maid's hearts would quiver,  
B—Up around the local river.

DMAN, INC.

LISHERS

New York City

JIMMIE McHUGH,  
Professional Manager

**A SENSATION! THAT'S ALL**

# THE WAMP

# Vamp a little Lady

By BYRON GAY Composer of "Sand Dunes"

GET IT BEFORE IT GETS YOU!

**BOSTON**  
121 Tremont Street  
**MINNEAPOLIS**  
Lynd Theatre Building  
**SEATTLE**  
201 Chickadee Hall  
**NEW ORLEANS**  
175 University Pl.  
**ST. LOUIS**  
Calumet Building  
**CLEVELAND**  
Eastern Building  
**BUFFALO**  
100 Main Street  
**INDIANAPOLIS**  
100 Dearlake Arcade

**LEO FEIST, Inc.**  
711 Seventh Avenue,  
New York City

### A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

PROVIDENCE SIC CARRON Misch Bldg

MONDAY  
 The Lyric Theater Bldg  
 PITTSBURGH  
 310 Commonwealth Building  
 SAN FRANCISCO  
 Postage & Freight Bldg  
 CHICAGO  
 6 and 7th Ave. Bldg  
 PHILADELPHIA  
 310 N. 3rd St. Bldg  
 CHICAGO  
 215 Woodward Ave.  
 TORONTO  
 141 York Street  
 KANSAS CITY  
 Gateway Theater Bldg  
 LOS ANGELES  
 310 N. Broadway Bldg





# RAY KOSSAR

The Personality Plus Singing and Dancing Comedienne.

She is now in vaudeville. How did she get there? Well, not so very long ago she was in the chorus of the "Monte Christo" show at the Winter Garden. There the Shuberts discovered her singing and dancing talent; took her out of the chorus and made a principal of her in same show, billed her as such—

**BUT YOU SHOULD SEE HER NOW**

**Management, VAUDE AMUSEMENT CO.**

1493 Broadway

New York

Another Phenomenal Song By The Writers of "Kentucky Dream", "Tears", "Indianola", Etc.

# Now I Know

FOX TROT BALLAD

CHICAGO:  
119 N. Clark Street

Jos. W. Stern & Co., Prof. Studios, 226 W. 46th St., N. Y. City

BOSTON:  
181 Tremont Street

Telephone: 871 JOHN

**E. HEMMENDINGER**

JEWELERS TO THE PROFESSION

DIAMONDS BOUGHT AND SOLD FOR CASH

DIAMONDS, WATCHES and JEWELRY REMOUNTED  
ACCOUNTS OPENED IF DESIRED

45 JOHN ST., New York City

# McGARVEY

LATE OF

**"Roly Boly Eyes"**

With DAVE FRANKLIN Assisting.

SONG, STEPPING and SARTORIAL SPLENDORS.

Direction Mr. Abe Feinberg.



# VAUDEVILLE BILLS

## For Next Week

**B. F. KEITH VAUDE. EXCHANGE**  
 Bessie — Blanche Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**NEW YORK CITY**  
 Bessie — Blanche Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**BROOKLYN, N. Y.**  
 Orpheum — Farnham and Shelley — Proper  
 & West — J. Hughes and Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**BALTIMORE, MD.**  
 Keith's — Nita Jo Desmond and Brenna  
 Emmett Day & Co. — "An Artistic  
 Musical Comedy" — "The 1000 A. Year"  
 Walker — Leona LaMar — Miller and Mack  
 Kinney & Corcoran

**ST. PAUL, N. Y.**  
 Shea's — Mullen and Francis — Emma Stev-  
 ens — Grant and Leland — J. Kirkman  
 Blyden

**BOSTON**  
 Keith's — Clark and Bergman — Morgan  
 Bessie — A. J. Hughes and Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**CINCINNATI**  
 Keith's — Elizabeth Murray — Davidson  
 & Deacon — Morgan — Bessie — Bottwell  
 McDonald — Chappelle — Dave Roth-  
 & J. M. Ryan

**CLEVELAND**  
 Hippo — Jack Ingels — Herman and Sherry  
 & E. S. Stanton — Cummins and White-  
 head — Burnett — J. C. Warner and  
 Allen Stanley — Valeria Bergers & Co.  
 Ryan Family

**COLUMBUS**  
 Keith's — V. J. Adams — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**DETROIT**  
 Temple — Owen — McCreary — Bally  
 & Houghton — Bobbe and Nelson — Maria Lo-  
 Jack — Stanley — Margaret Young — "Zollie  
 Girls" — J. C. Morton & Co.

**DAYTON**  
 Keith's — Princess — 4 — Zardo — Ashley  
 & Dierick — Belle — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**GRAND RAPIDS**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**HAMILTON**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**INDIANAPOLIS**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**KANSAS CITY**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**LAKE CHARLES**  
 Keith's — Edna — Dan — Wm. Rock  
 & Co. — "The 1000 A. Year" — Jackie  
 & Billie — Russell and Parker — Chas. Irwin  
 & Sisters

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

**WASHINGTON**  
 Keith's — Donald Seelye — Bottwell  
 Brewster and Bathing Girls — Beatrice  
 McDonald — Bennett and Dickson — "Vi"  
 Cavanaugh

Harry Dudley

Esco Ives

I &amp; D

Amusement Booking Office

When in SAN FRANCISCO a Visit is always welcome

We Specialize on Club and Society Engagements Also Revue Productions

435 Powell St. — San Francisco, Cal.

Chas

Cy.

WALT &amp; DEMBO

In Welcome Home  
Singing Talking & Comedy

By Andy Rice

Ben

Billie

MOWATT and MULLEN

The Sunbrite Pair

Material by James Madison

Dir. Pete Mack

Musical Sherman

Hawaiian Instrumentalist, Extraordinary

Dir. Joe Michaels

3 ROEHRS

The Whirling Wheels of Death  
in the Triple Revolving Cycling Sensation

THE LATEST INVENTION BY CHAS. ARTHUR REHR

JOE

ISABELLE

Coffman and Carroll

PORTER'S TROUBLES

DIRECTION — SAM BAEHRWITZ

Russell Sisters

VOLUMES OF HARMONY  
IN VAUDEVILLE

Weston's Models

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

EDAH

TOBE

DELBIDGE &amp; GREMMER

An artistic combination of song and story. Introducing their own song hits:  
"KO-KO SAN", "HASH BROWN BABY GIRL", and  
"KEEP THE SUNSHINE IN YOUR HEART", and  
Low Circuit — Dir. JOE MICHAELS

JACK

GLADYS

MILTON

The Three Gregoryses

Jack Gregory, Owner and Mgr.

Booked solid Low Circuit

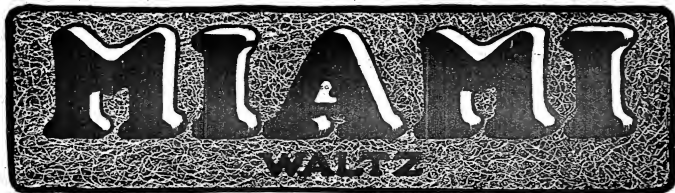
(Continued on Page 25)



THE LATEST WALTZ SONG

WATCH IT GROW!

ON



SHORE

"ON THE GOLDEN SANDS OF OLD MIAMI SHORE"  
 A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE. WRITTEN BY VICTOR JACOBI, (CO-WRITER OF APPLE-BLOSSOMS),  
 EASY TO SING—EASY TO LISTEN TO  
 SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT—DUMPS ACTS WORK BY IT. COPIES AND ORCHESTRATION NOW READY  
 FOR THE ARTIST.  
 TORONTO: 247 Yonge Street CHAPPELL & CO., Ltd. NEW YORK, N. Y.: 125 Madison Avenue

# "Always First With the Big Blue-Aces"

## 2 SONGS IN 1

FEMALE VERSION

BY  
 Will Skidmore  
 Jack Baxley

MALE VERSION

As Featured by MARION HARRIS  
 (of Victor Phonograph Fame)

As Featured by JACK NORWORTH

**"NEVER LET NO ONE MAN  
 WORRY YOUR MIND"**

Marion Harris Wires: Absolutely the Best Blue Comedy  
 Song I've Seen in Years

**"NEVER LET NO ONE GAL  
 WORRY YOUR MIND"**

Jack Norworth Wires: Never Let No One Gal Worry Your  
 Mind Bigger Hit For Me Than Was "Good Man"

ORCH. READY IN 4 KEYS

DOUBLE VERSIONS—LOADS OF GOOD CLEAN EXTRA CATCH LINES  
 WIRE WRITE OR CALL

ORCH. READY IN 4 KEYS

SUITE 511 SKIDMORE MUSIC CO. GAIETY THEATRE, N. Y.

# Claude and Fannie Usher

In the "Bide-A-Wee Home"

## A TREMENDOUS SUCCESS

This Week (Dec. 1) B. F. Keith's Colonial Theatre

Dir. Thos. Fitzpatrick

EDDIE

TESS

### MERRIGAN & HOWARTH

The Long and Short of It

FLO

BETTY

### ELROY SISTERS

Sunburst of Fashion and Frolic

Direction—SAMUEL BAERWITZ



# HAZEL FORD

Featured with E. Thos. Beatty's "Oh! Frenchy" Company

Smallest Prima Donna in Burlesque

Star, Brooklyn, this Week.

Plaza, Springfield, next Week

A GOOD MAN WAS HARD TO FIND, BUT THEY FOUND ME

Very  
Versatile  
Eccentric  
Comic

## SAM RAYNOR

I Sing - I Dance - I Play Saxophone -  
I Bump - I Flip Flap - I'm an Acrobat -  
I'm Funny -

With Mischief Makers - Olympic this Week

### STARS OF BURLESQUE

DANCING  
INGENUE

## MABEL McCLOUD

BEST SHOW  
IN TOWN

PRIMA  
DONNA

## PEARL LAWLOR

BILLY WATSON'S  
PARISIAN WHIRL

STILL  
HERE

## BOB STARTZMAN

RECORD  
BREAKERS

## VIC PLANT

WORKING?  
CERTAINLY

BLACK FACE  
AND  
LEADS

## Crawford & Humphreys

JACK REID'S  
RECORD  
BREAKERS

DASHING  
VIVACIOUS  
BINGING  
BOUBRETTE

## GERTRUDE BECK

JACK REID'S  
RECORD  
BREAKERS

Season of 1919-20  
MAX SPIEGEL'S  
Social Follies Co.

## MARGIE COATE

Thanks To  
Mr. IKE WEBER

DOING  
GREAT  
THANK YOU

## HARRY KOLER

COMEDIAN  
KAHN'S  
UNION SQUARE

FROM FRISCO?  
Yes, the Same  
COMEDIAN

## HARRY BERNARD

With  
Crackerjacks

PRIMA  
DONNA

## VICTORIA KAY

At Liberty  
See Ike Weber

CONTRALTO  
INGENUE

## MARTHA WHITE

"OH  
FRENCHY"  
Co.

Straight Man  
with  
Oh Frenchy.

## WALTER AUSTIN

Star  
Brooklyn  
This Week

# "GROWN-UP BABIES" WITH NEW PEOPLE IS GOOD LAUGHING SHOW

Every time the "Grown Up Babies" comes around we find someone in it new to burlesque. This season is no different, the management showing us a new comedian in Bobby Wilson and two new soubrettes of a different type in Vera Hennild and Emma Wilson. The show itself is almost the same as it was last season, only a few bits and scenes being changed here and there.

The comedy is in the hands of Wilson and Jack Callahan, two tramp comedians, and these boys are a whole show in themselves. They are a couple of young fellows who take bumps, dance, are very speedy and funny. Wilson has a different way of working too. He appears in a suit and a large red putty nose and dirty make-up. He should discuss the misfit clothes and wear a natty suit with the same make-up. He now has, bringing the character more up-to-date. This would not interfere with his work any, as he does not have to depend on his appearance for laughs.

Callahan, an acrobat, tumbler and

## BURLESQUE NEWS

(Continued from Page 15 and on 31)

dancer, shares the comedy honors with his partner. His make-up and get-up is similar to Wilson's, but he takes more bumps and does more acrobatic stunts than the other fellow. These two team up well and work nicely together.

Henry Guertin is doing characters and takes care of them well. His "legit" is his best.

Harry Mandel, the sweet voiced "straight" man, was much in evidence. He is a good talker and makes a good appearance.

George Broadhurst does several characters, opening with that of George Washington and then going into a dope character in which he did decidedly well. He can sing and knows how to put a number.

Helen Gibson, a rather attractive blonde prima donna, was successful in her numbers and did very well in the scenes. She can read the lines properly and wears gowns the same way. Her wardrobe was very pretty.

Vera Hennild, a dainty, cute little dan-

cing girl, of a type seldom seen in burlesque, is the soubrette. She bubbles over with personality, is pretty and has a most pleasing manner of speaking both in delivering her lines and when rendering her numbers. Her dress are very pretty and the selection of each was in good taste. This young lady should be on the bigger circuit, as she is more suited to its requirements.

Emma Wilson, a soubrette-ingene with pretty limbs, a pleasing smile and dashing way of putting her numbers over, was also a number. She wears pretty dresses and has a way of working that pleases.

Bobby and Emma Wilson offered a specialty in one which opened with a line of talk that went over well. It has just enough of comedy to make it please. The "hooking off" is again in the show and repeated its success of last season. We do not know, however, why they should keep the soubrette sitting on

the stage all during this scene, as she does nothing after her entrance to amount to anything and to have her stay there all that time must be tiresome and does not add to her value. She is the only one in the scene who does not leave the stage at least once during its action.

Broadhurst did a good "dope" specialty this season and sang a song in which he did some juggling. It was well done. Miss Wilson's wooden shoe dance was appreciated and applauded.

The tough dance, in which a lot of acrobatic stepping was introduced, topped the show. Jack Callahan and Ethel Chapard were the pair to do this specialty, and deserved the applause they received. Callahan finished with several hand dyes that reminded us of the days when Mickey Fesley did the same years ago with his old "Bon Tom".

Helen Gibson and Henry Guertin put over a good singing specialty in one that ended with a graceful dance. Another specialty was then offered by Mandel and Broadhurst, the latter doing blackface and Mandel working "straight". They went well.

The "Grown Up Babies", although it has nothing new in the material, is a good laughing show and one of the few that has made the crowd here loosen up and laugh, this season.

SID.

## ELECTRIC SPARK

# JOE L. FREED

Versatile, Eccentric, Comedian

Has connected with one of Jacobs and Jermon's Shows as principal Comedian. To be Featured for coming Season. Now Flashing with F. W. Gerhardy's "Mischief Makers" Co.

Many Thanks to Managers for their kind offers

OLYMPIC, NEW YORK, THIS WEEK. UNDER PERSONAL DIRECTION IKE WEBER

## STARS OF BURLESQUE

**DONNA HAGE**

PRIMA DONNA

ED LEE WROTHER'S 20TH CENTURY MAIDS

**PETE KELLY and BERG LYDIA**

WITH ED RUSH'S CRACKER JACKS

**DON TRENT**

WITH WALDRON'S BOSTONIANS

**FAY SHIRLEY**

PARISIAN FLIRTS

**HY. JANSEN**

Getting his share with the correctly named show "THE RECORD BREAKERS"

**BOBBY BURCH**

DOING STRAIGHT

FRENCH FROLICS

**MARTHA RICHARDS**

INGENUE

Rose Sydell's London Belles

**ED. JORDAN**

LEW KELLY SHOW

LEW KELLY says I'm a good black face comedian. What do you think?

**IDA EMERSON and HARRY HILLS**

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

**Ethel (Snappy) Shutta**

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

**HARRY MORRIS**

JUVENILE

BEN WELCH REVUE

**WM. F. (Billy) HARMS THEATRICAL ENTERPRISES**

HOBOKEN, N. J. (Member of T. B. C.)

**JACK GIBSON**

DOING STRAIGHT

KAHN'S UNION SQUARE

**JACK WITTS**

"BOSTONIANS"

"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

**SANDELL**

DANCING SOUBRETTE

JACK REID'S "RECORD BREAKERS"

**EDDIE SHUBERT**

COMIQUE ECCENTRIC

BURLESQUE REVIEW

**LEW MARKS BROTHERS**

With Ed Lee Wrotther's TWENTY CENTURYMAIDS

**ED GOLDEN**

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

The

# Christmas Issue

of

# The New York Clipper

The Oldest Theatrical Publication in America

## Will Be Issued In December

A display announcement in this number will be read by managers, agents, and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Copy sent in early will receive preferred position.

## Send Your Copy In Now

**HAVE PLAY FOR YOUNG**  
Effective last Wednesday, Roland Young's name was dropped from the advertising of "Boddien," the three-star attraction current at the Selwyn Theatre. The move is preliminary to withdrawing Young from the cast to feature him in a new comedy to be produced by the Selwyn. Young will work in the piece for the next two weeks and then will be replaced by another player, probably Allan Dinehart.

### NAME ENTERTAINMENT COMMITTEE

A permanent entertainment committee has been appointed from the membership of the Actors' Equity Association by Francis Wilson, the president. The committee consist of Earl Booth (chairman), Ethel Barrymore, Marjorie Rambeau, Blanche Ring, Peggy Wood, Percy Knight, Everett Butterfield, John Emerson and Hazard Short.

### F-F-L BUYS THREE STORIES

"Amos Judd," by John Ames Mitchell, "Lady Rose's Daughter," by Mrs. Humphrey Ward, and "Dinner at Eight," by Samuel Merwin, are three new stories purchased for production by the Famous-Players Lasky Corporation. John Barrymore will be seen in "Amos Judd," Elsie Ferguson in the second, and Ethel Clayton in the Merwin story.

### GOLDWYN BUYS O. HENRY STORY

The Goldwyn Pictures Corporation has purchased "Double-Dyed Deceit," one of O. Henry's short stories. Jack Pickford will be featured in it, and will start work on it as soon as he has completed "The Little Shepherd of Kingdom Come."

### GOLDWYN REORGANIZES PUBLICITY

The publicity department of the Goldwyn Pictures Corporation at Culver City studios, California, has been organized under the direction of J. S. Woodhouse, formerly a newspaper man. Charlie Irtvin has been added to the department, together with Helen Starr, Sue McNamara and John Gault.

### METRO SIGNS ALICE LAKE

Alice Lake has been signed by Metro to be featured by them for a period of five years. Her first picture will be, "Should a Woman Tell."

### SAILORS TO SET FILMS

Secretary Daniels has announced the creation of a Morale Committee, of the Welfare Office, which will look after the entertainment of sailors aboard ship and in shore stations. The first plans of the organization include the showing of new motion picture films to the sailors at the same time they are shown in the theatre and after they have been worn out, as heretofore. The committee will replace the work formerly done by the Knights of Columbus and Jewish Welfare Boards.

### UNITED MANAGERS CONFERENCE

A conference of the executives and managers of the United Artists Corporation to which the branch managers of the eastern offices were called was held in the home office last week in order to explain certain policies of the concern which were about to be put into effect. Hiram Abrams and Ralph Proctor are to meet the remainder of the United Managers in Denver some week.

### FOX BUILDING NEW HOUSE

William Fox is erecting a new picture palace, located on Tremont Avenue between Washington and Park Aves. The Bronx. The house is to be of Greco design as to architecture and will cost about \$1,000,000. This theatre will be directly opposite the Crotos.

### QUINCY THEATRE BURNS

CHICAGO, Ill., Nov. 28.—Fifty thousand dollars is the estimated damage to the Empire-Hippodrome theatre in Quincy, Ill., where the theatre was burned by fire last week. There was no performance in the theatre when the fire was discovered. Manager W. L.

### HURT IN AUTO CRASH

LOS ANGELES, Nov. 28.—Fatally injured as a result of a collision between a racing automobile and a freight train at a downtown grade crossing here Friday afternoon, Mrs. Peggy Perry, a film actress with a local studio, is dying at the city hospital. Three other passengers in the car were killed outright.

### GUS HILL SAVING MONEY

Gus Hill has figured out a new way to save money, and, what's more, the scheme is working. It concerns Canadian exchange.

Hill has four companies touring in Canada, with a gross booking of twenty-four weeks. The day after each performance it is the custom of all managers of road companies, to draw a New York draft for the previous night's net and send it to the mail office. To do this from Canada, however, would mean that the rate of exchange between the countries and that, amounting to 4½ cents, would have to be paid, which would total quite a sum, considering the twenty-four weeks. Instead of having his managers send the money to New York, therefore, Hill has instructed them all to buy Canadian Victory Bonds, which pay 5½ per cent, and the amount saved is 30 per cent.

Figure it out for yourself. Hill is a great little scheme and Hill, who laid awake two nights thinking it out, is tickled to death with it.

### JANE MEREDITH TO LEAD

Jane Meredith is leading woman of the stock company, which will open Nov. 23 under the management of J. I. Morrissey, at the Plaza Theatre, Superior, Wis. Edwin Darney is leading man; E. B. Vickery, director, and Helen Robinson, second woman. "On Trial" will be the opening bill, followed by "The High Cost of Living."

### THEATRE FREEHOLDS SOLD

LONDON, Eng., Nov. 30.—London theatrical interests are austerely and wisely closed sale in which the freeholds of three of London's most famous theatres have been disposed of. The freeholds are of the Newbury Lane, The Strand, and the Aldwych Theatres.

### MAY USE PSEUDONYMS

LONDON, Eng., Nov. 30.—In the case of Hepworth, Ltd., against Werham Ry. Co., otherwise known as Stewart Rome, the courts have sustained an original decision that an artist has the right to use a pseudonym which has been adopted for his literary company and advertised by them in other employment than theirs. The Hepworth company had tried to prevent the artist from using the name of Rome with any picture firm but theirs, but the courts held that, inasmuch as he was entitled to the name known, he was entitled to its use, anywhere and anytime he desired to use it.

### DeCOURVILLE HAS NEW REVUE

LONDON, Eng., Nov. 27.—Albert DeCOURVILLE will produce shortly, at the St. Martin's, a new revue entitled "Ding Dong," which will succeed "The Very Idea" at that playhouse, the latter going to the Marigny, Paris. Later, he will produce a French revue with M. Boucort as the leading comedian.



# Burlesque People

in all Lines open for next Season write to

**L. Redelsheimer**

802 Columbia Theatre Bldg., New York

**SOUBRETTE AND ARABIAN DANCER ADA MORSEAL REEVES**

*Offers Entertained for next Season*

**STEVE PAUL**

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

**HAZELLE LORRAINE**

INGENUE SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

COTTON

MAY

**Allen & Moore**

"THE HAPPY COUPLE"

**JONES & JONES**

Southern Levee Types

**EAGLE & RAMONA**

INDIAN DUO

Direction—CHARLES POTSDAM

**BARRA GIRLS**

SOMEWHERE IN SONGLAND

DIP, TOM JONES

**GOLDINI**

WIZARD ON THE ACCORDION

Direction METER B. NORTH

LOOK US OVER

**HOWARD COMEDY FOUR**

A QUARTET THAT IS DIFFERENT

Direction LEE MUCKEN FUSS

**ALEX CROSS & RALPH SANTORO**

EXPOSITORS IN PHYSICAL CULTURE IN VAUDEVILLE

**4 HIGGIE GIRLS**

Eleven Minutes of Pop.

PHIL BUSH, Representative

**WAYT SISTERS**

COMEDY NOVELTY SINGING IN VAUDEVILLE

## NEW ACTS

(Continued from Page 11)

### CUTTY AND NELSON

THEATRE—Proctor's 23rd St.

STYLE—Musical Act.

TIME—15 Minutes.

SETTING—In One.

John Cutty, formerly of the Musical Cutty's now has with him a lady partner, in the person of Nellie Nelson. Together they are presenting a pleasing musical act.

They open with a medley of numbers which Cutty plays upon the xylophone accompanied on the piano by Miss Nelson. This is followed by a vocal solo, rendered by Miss Nelson, with Cutty accompanying her on the cornet. In several numbers on the cornet, in which he displays considerable ability. For an encore, they offered a popular ballad which Miss Nelson sang, accompanying herself, while Cutty, with his cornet muted, also accompanied.

The act is a pleasing musical turn, which should find the going easy most anywhere, as Cutty is a good musician and has a good act. S. K.

### KOUNS SISTERS

THEATRE—Colonial.

STYLE—Singing.

TIME—Sixteen Minutes.

SETTING—Full Stage (Special).

After spending more than a year and half in Europe, Nellie and Sara Kouns are "back home".

In their present offering, they are assisted by a young man who plays the piano for them for a few numbers.

Their appearance is as pleasing as ever, and their voices still retain all of that sweet quality which originally made them popular.

They have arranged a very good repertory of classical and operatic arias, with a Neapolitan number, following which "Follies" is rendered. They close with an aria which shows the quality of both their voices at the best, one singing off stage and the other occupying center stage.

When reviewed they rendered a popular ballad for an encore and gave a good account of themselves. The girls will be welcomed back to the American vaudeville stage by all admirers of good singing. G. J. H.

### PILGER AND DOUGLAS

THEATRE—Fifth Avenue.

STYLE—Song and Dance.

TIME—Twenty Minutes.

SETTING—Full (Special).

If variety is the other name for vaudeville and the measure of an offering is taken by what and how well an artist can perform, Elsie Pilger and Dudley Douglas, in their new act, hold a position that is second to no headline act in the two a day. Theirs is versatility, talent, charm, poise and good taste. They sing and dance, do a little patter, speak a little piece, talk a clever character number and give an imitation that, while none of it is extraordinary, is all done extra ordinarily well. There never is a gleam of laughter, but there always is a ripple of chuckles, and constantly from here and there in the audience, there are little bursts of applause, as some special portion is especially liked.

In addition, their setting is pretty, with not a single discordant note.

Miss Pilger makes four changes of costume, two at least of which are not excused by the best of Broadway musical comedy has to offer.

There is only one unfavorable criticism to make. The pianist is not programmed. This is rather unfair, for he is essentially a part of the offering, and a creditable one. M. F.

### FRANK HURST

THEATRE—Fifth Avenue.

STYLE—Singing.

TIME—Fifteen Minutes.

SETTING—In One.

Billings himself as "Alone at Last", the meaning of which is described by an especially written opening lyric, Frank Hurst now is a single. He formerly was a fellow traveler with Jack Wilson, Essie Clayton, Lucile Cavanaugh and some other vaudeville headliners, which fact he brings forth in his first song. But now, as he says, if you want any credit you "gotta go out and get it", which is what he is doing. He does it very well too.

His routine is composed of five songs, and for an encore, he sang a new ballad.

Hurst is not a ballad stylist, however, and does better with character numbers. M. F.

### MARTIN AND WALTERS

THEATRE—Proctor's 23rd St.

STYLE—Talking, Singing, Dancing.

TIME—Forteen Minutes.

SETTING—In One (Special).

Before a peacock drop, in one, this team, man and woman, open their offering with the old comedy flirtation method. The first comes patter and songs and dances. Some of the patter resembles that of McKay and Ardus, but the talk on the whole, is fair, as is the singing.

The dancing, most of which is done by the man, is good when done by himself. The girl, however, either was very much out of form when reviewed, or cannot dance. We are inclined though to believe the latter, for, in the closing dance, she seemed unable to follow the steps of her partner. She would do well to stay off-stage while he dances. G. J. H.

### ARNOLD AND BOYLE

THEATRE—Greenpoint.

STYLE—Boy and Girl Act.

TIME—18 Minutes.

SETTING—In One (Ordinary).

Given two clever performers, one of them an incomparable nut comedienne and the other an excellent straight man, added to which clever material and personality, we would expect a first class act, and our expectations were not disappointed when we saw Arnold and Boyle.

Miss Arnold is one of the funniest comedienne of the art variety that we have seen in a long time with an aptitude for example, for opportunities for improvised comedy that is a gift. The material in the act is funny, snappy and well handled, and she is supported by a man who knows how to work up possibilities to her. All in all, the act is a winner. S. K.

### "THE GRASS WIDOW"

THEATRE—Fifth Avenue.

STYLE—Comedy Sketch.

TIME—Twenty Minutes.

SETTING—Full (Special).

J. C. Mack has arranged his act to such an extent, that it is now practically new. He still, however, appears in his comedy woman character mother of the half-wit son, and arrives for a laugh a minute. Neither the son nor the other member of the comedy team, the girl who plays the census taker, is programmed. But, with the latter, it is hardly necessary to say nearly all the lines and the situations are between the funny mother and the equally funny boy.

This is an unusual offering and one that can hold a sketch spot on any program. M. F.



# BURLESQUE NEWS

(Continued from Pages 15 and 27)

## PAT WHITE'S SHOW HAS REAL COMEDY THAT SHOULD GET COIN

PAT White is one of the landmarks of burlesque and his place in this part of theatricals means a great deal to burlesque fans, as they all look forward to his coming. It makes no difference whether it be the old-timer or the younger generation, he is just the same in attraction.

White was at the Star last week and, up to Thursday night, had done the biggest four day business that has been done at the Star.

White and his "Gaiety Girls" in a real old fashioned burlesque show, is worth seeing any time and last week was no exception. His company is about the same, with a few exceptions as we saw last season. He calls the book "Caesar's Nightingale," and it has many of the same of last year, including the run track bit. But, without this and White is the show, there would be something lacking. There is lots of action all the time, the piece is full of rough slap stick comedy that kept the house in a uproar during the show.

There are Irish comedians, but there is only one Pat White. His entrance, he was greeted with applause and his voice was genuine. He is assisted in the comedy by Harry Stratton, doing a Hebrew character. While not having a lot to do, he has opportunities to get laughs.

Tommy O'Neal is back with the show after several years' absence and he does several comedy characters. His hair is bit well done and went over nicely, and his drunk act is a success.

Marty Pudg has also returned to the show after a season on the Columbia Circuit. He is a good "straight" man particularly for White and his act is one we know of to work with this year. He is a comedian and a comedian.

White is going to do something and is there. "Red" is a good one. He is a good dresser, good talker and is stepping better than last season.

Hank Simon and Chas. Letford are playing small parts of them very well. They both read lines nicely. They, however, stand out in their musical comedy. Joe Kilo, the property man, worked up some good laughs in several bits he was in and was deserving of them.

Joe Graves has more "pup" of this season. She is dancing more and steps some pretty lively in her numbers. She has both a pleasing personality and form. She makes up well, too. She reads lines and gets her numbers over with ease. Her costumes are attractive.

Bessie Baker, the soprano, dashed her way through her numbers and worked in the scenes as though she enjoyed all she had to do. She is always smiling and impresses one as though she wanted to make all around her.

Lillian Franklin, the prima donna, was not in very good luck, consequently her numbers did not go over as well as would be expected.

White's speech in the third scene was funny and the way it was worked up by several members of his company, added more laughs. White has his dog Jack and several tricks in a specialty that was interesting and amusing.

Letford and Simon put over a corking good musical act in one that pleased.

Tom DeLany, one of the chorus girls, stepped out and offered a singing specialty. She was received with an enthusiastic ovation. She was compelled to give two scenes before the house was satisfied. She is deserving of better than the other girls.

In the "drinking" scene of White, O'Neal, Letford and Chas. Letford did a corking good drunk bit. "The Wonderful Song" with two boys, while doing the doll, was another good bit. White portrayed the doll to the satisfaction of all. The boxing bit finished the show and proved a good close.

White and O'Neal put up a fast bit with Pudg as the referee.

PAT White and his "Gaiety Girls" is a show that should do big business all over the circuit. It has a good production but it is a real burlesque show with a lot of low comedy that a business man wants to see and laugh at.

## JOE ROSE PUT ON GOOD SHOW AT KAHN'S UNION SQ. LAST WEEK

Joe Rose produced the show at Kahn's Union Square last week and acted the first part "Oh, Woman." The second part was the second act and it was a bit show from beginning to end, with a lot of musical comedy sprinkled throughout. The bits were well blended together and were fast and well taken care of by the principal.

Joe did a "match" character, using the chip piece. He is a fast worker and his dialect is good. Harry Koler, as the Irishman, portrayed the part excellently. Mitty De Vere was the other comedian, and while not being overworked by any means, took care of what he had to do nicely. The show was not arranged so that there was enough for three comedians to do. The three boys worked hard, however, and kept the audience in a good humor during the entire performance last Wednesday afternoon.

Jack Gibson handled the straight part well, while Brad Eakin did straight in the first part and a Eakin in the burlesque. Miss Lorraine worked nicely in the scenes and was pretty dresses. Miss Bell was in a number of scenes and did nicely with her musical comedy. Her work danced her way through the show when leading "The Girl" played with her work.

Helen Adair, a new woman at the show, was a pleasing looking young lady who worked very well. Her act, however, was not over fire. She seems to have just had her put over her act, but it was a good one. She was caught on her and it looks as though she is at this house for a long stay.

A dust, assisted by Gibson and Miss Adair, played the part of a girl who was a catch name called "Bring Back the Girl You've Given to Me" with a neat little dance.

Babe Quinn's number went over nicely. The girls in the chorus look well and they all work with a good joy. They are a pretty and shapely lot. The numbers played by them were good and well and were staged carefully. Several were of a novelty. A 15, the house was on hand Wednesday afternoon.

**CLOSE WITH "OH FRENCH"**  
Julius Jacobs and John Buckley will close the show at the Star, Brooklyn, this Saturday night.

**TAKE ON DOG ACT**  
PHILADELPHIA, Pa., Nov. 29.—La Bergere and her posing dogs—La Bergere and her posing dogs—for the balance of the season.

**GIVE THREE SHOWS**  
AKRON, O., Nov. 29.—The burlesque shows playing the Grand Theatre this city give three shows on Saturday. The matinee starts at 2:15, the next show at 7 and the last at 9:15.

**CLOSE AT KAHN'S**  
Mitty Devere closed at Kahn's Union Square last Saturday night. Grace Letford will close next Saturday night.

**BEAT WATSON RECORD**  
PATZESON, N. J., Nov. 30.—The "Twentieth Century Maids" broke the record, held by Watson at the Orpheum Theatre here, last week, by nearly \$1,000. Watson did \$5,000 here several weeks ago.

**COLLINS IS TO CHANGE**  
George Collins, now musical director of the Gayety, Brooklyn, will be the musical director of the Mt. Morris Theatre on the American Circuit.

**SEARS LEAVES MINSKY'S**  
Roy Sears closed at the National Winter Garden last Saturday night and left New York Sunday to join Harry Hastings Big Show. He re-

**LEAVES "GIRLS, GIRLS, GIRLS"**  
Ed Crawford closed with the "Girls, Girls, Girls" Company at the Haymarket, Chicago, last Saturday night and returned to New York.

## ELMER TENLEY

317 Strand Theatre Building

AUTHOR OF ORIGINAL MATERIAL

for vaudeville, burlesque, musical comedy.

Material now being successfully used by

McIntyre & Heath, Al Johnson and others.

## Murray Lesslie

The Irresistible Humorist

Direction Lou Golder

## Corinne Arbuckle

SONGOLIST

IN SONGS WHAT AM

CLARENCE

BEATRICE

## LUTZ & NEWMAN

Singing, Talking and Dencing

BACK AGAIN

DICK

MAE

## KNOWLES & WHITE

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

## SIDNEY TAYLOR & Co.

IN A COMEDY SKETCH

## "A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION KING AND CARL S. TOELLE

## SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

A SONG THAT IS FLYING FROM COAST TO COAST

## "Oh, Caroline, Come Take a Trip On My Aeroline"

Orchestration Ready in all Keys.

Call or Write

AL GILBERT, MUSIC PUBLISHER

249 West 48th Street

New York

VAUDEVILLE ACTS, SPECIAL SONGS, ETC., WRITTEN

## Herbert & Binet

Presenting THEIR ORIGINAL SINGING AND TALKING COMEDY SKIT

## OPPORTUNITY

Direction—CHAS. S. WILSHIN

## Lieut. Fernand Thetion & Co.

A Sensational Novelty Act

Presenting "At The French Aviation Field"

Victoria, New York, Dec. 1-3

Low's, Hoboken, N. J., Dec. 4-6

## READ THE CLIPPER LETTER LIST



# NOTICE TO THE PUBLIC

## SELZNICK CAN STOP EQUITY FILM

### CLARA YOUNG MUST SETTLE

Judge Learned Hand, sitting in The District Court of the Southern District of New York, last Saturday, granted Lewis J. Selznick and his associates an injunction against Clara Kimball Young, The Equity Pictures Company and The Fine Arts Picture Corporation, restraining them from offering for release, sale or distribution any Clara Kimball Young features, during the production of their suit, without furnishing a \$25,000 Surety company for each picture thus offered by Equity. If Equity intends to continue the distribution or exploitation of C. K. Young pictures, it must immediately furnish a satisfactory surety bond of \$25,000, as it has announced the release of "Eyes of Youth" with Miss Young in the stellar role, for the near future.

The Selznick suit was brought in order to compel Miss Young to fulfill the terms of a settlement contract entered into between her and the Selznick parties, by which she was released from her contract upon condition that she paid \$25,000 for each of the first ten pictures she made away from their studio play. She then contracted with Fine Arts to act in pictures for them, making ten in all, for which she was to receive two thirds of the net profits of such pictures, as her recompense. Fine Arts then contracted with Equity Picture Corporation to sell them the ten pictures for \$150,000 a picture. About a month ago, Equity Pictures started suit against Selznick and his associates, whereupon they entered their counter suit. The injunction is the outcome of this second suit.

### REGAL FILMS GROSSMAN RIGHTS

The Regal Films Ltd., of Canada, has purchased the Canadian rights to "Eli-Gold" (Howard), a Grossman film, serial, in fifteen episodes. The story was written by Arthur B. Reeve and John W. Grey.

### GOLDWYN SIGNS HOPPER

The Goldwyn Pictures Corporation has engaged E. Mason Hopper to direct the fourth Thirteenth Edgar Gordon film, to be produced at the Oliver City Studios. Scenarios for the Edgar stories have been written by Thirkington and production plans have progressed to a point where the filming of the comedies can be started as soon as the cast has been selected.

In the selection of Hopper to direct the series, which will run through twelve instalments, Goldwyn has added another man of broad experience to its roster of directors. Before becoming associated with motion pictures, he was an actor and stage director for many years and, during his early theatrical career, was known on the vaudeville stage under the name of "Lightning" Hopper.

### F-F-L GETS DRURY LANE PLAY

The motion picture rights to "The Great Day", the drama now playing at the Drury Lane Theatre London, have been purchased by the Famous-Players Lasky British Producers, Ltd., from Arthur Collins.

The famous-Players will start work on filming the production in the London studio in May, as the play will remain at the Drury Lane until the coming Easter and then will tour the provinces.

### LARRY SEMON RESIGNS

LARRY SEMON signed a contract with Albert E. Smith, president of Vitaphone last week, whereby his services have been secured for Vitaphone for a period of three years, for which he will receive the sum of \$5,000.00. The amount is payable at the rate of one-third of the sum at the end of each year. The new contract, which was signed after a conference of four days, provides Semon with unlimited funds to spend in the production of each of his two-reel comedies each year.

### F-F-L BUYING NEW PLAYS

Famous Players Lasky has acquired several new plays. They are "The Frontier of the Stars" by Albert Payson Terhune, "The Prince Chafin," "Romance in Milwaukee" and "The Love of the Law." The last play, which was bought for Ethel Clayton, Thomas Meighan will be featured in two new plays.

### COLLINS LEFT \$46,000

John Hancock Collins, formerly a motion-picture director and the late husband of Viola Dana, the movie star, left a net estate of \$39,857.46 when he died intestate on October 23, 1918.

His estate was to be divided equally between his widow, Viola Dana, and his father, Edward B. Collins, of New York City, because of his failure to leave a will.

### VITAPHONE TO OPEN EXCHANGE

Vitaphone is to open a new branch exchange in Milwaukee on December 15th, which will control the Vitaphone output for the state. It has not yet been decided who will manage this exchange.

### SYD CHAPLIN FILM NAMED

The first of the Syd Chaplin features has been named "One Hundred Million Dollars." Chaplin himself wrote the story.

### SELZNICK TO PRODUCE PLAY

"Bucking The Tiger" is the title of a play with which Louis J. Selznick will make debut in the legitimate producing field. The play is a comedy written by May Tully and Achmed Abdullah, from Abdullah's novel by the same name. It is already in rehearsal.

### METRO FILMS MORE PLAYS

Metro has acquired several new plays for its stars. They include "Fine Feathers," by Eugene Walter, in which May Allison will be starred. "The Four Horsemen of the Apocalypse" is another of the contemplated productions.

### HESS BEGINS CAMPAIGN

Gabriel L. Hess, Chairman of the National Committee of the national Association of the Motion Picture Industry, has begun a campaign against legislation which would curtail the organizing committees to fight all the local censorship boards. All the various F. L. M. C. C. committees are participating in the campaign.

## NEW COMPANY WILL DO ALL BUT PRODUCE

### GRADWELL AT HEAD

A new service company called the Producers Security Corporation has been organized with offices at 816 5th Avenue. Ricord Gradwell, formerly president of the World Film Corporation, is the head.

The Producers Security Corporation will not produce or distribute films. It will be a service organization and will act as intermediaries between the producer and distributor and also to safeguard the interests of both. The new company will handle the details of distribution and sales of the producers hands, after the film has been distributed, as to allow him more time to devote to the work of production. In fact, to place him in such a position where that is all he will have to do.

All services performed by the Producers Security Corporation will be remunerated for on a percentage basis. In addition to arranging distribution or sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and sales contracts for the producer.

In other words the entire function of the new company will be simply one of business management.

With Gradwell in the organization of the company is F. J. Hawkins, organizer of the Hawthorn Pictures Corporation, who will act as treasurer. Campbell MacCullough, now with an advertising agency, will take charge of the advertising, and Nathan Yavner will be installed as general counsel.

### START WORK ON "ROMANCE"

"Romance", in which Doris Keane has been starred for several seasons here and abroad is to be filmed, with her in it, by D. W. Griffith. He will make the picture, and is now picking locations for the opening scenes.

### MAX LINDER RETURNS

Max Linder, the French comedian, who came over here three years ago to make comedies, and who failed to interest American audiences at that time, arrived last week on La France. His plans for the future are indefinite.

### DENT GOES SOUTH FOR METRO

L. D. Dent has been appointed manager of Metro Southern territory, with headquarters at Dallas, Texas. He succeeds L. Rickel, who resigned. The territory includes Texas, Oklahoma and Arkansas.

### F-F-L EARNINGS BIG

In a financial report just published, the Famous-Players Lasky Corporation gives its total profits from film rentals and accessory sales for the months of August and September as \$4,987,703. The totals for November average \$501,980 a week. This is an increase over August figures, which showed a daily average of \$418,854.

### SELECT BUYS STORIES

Harry Rapf, director of production in Selznick's studio, who studies has purchased several stories for production by his unit. They include "Just a Wife" and "Billie Young", both of which will have been stage hits.

### CHRISTIE JOINS INTERNATIONAL

Al Christie has signed to produce a series of comedy pictures of the "Bring-Up Father" cartoons for International Film. Johnny Ray is to be "Jiggs".

### INTERNET HAS NEW EDITOR

William Le Baron has been engaged to edit the productions of International Cosmopolitan. Previously he was formerly editor of Collier's Weekly and has written a number of plays.

### NEELAN GATHERING STARS

Marshall Neilan has engaged the following for his pictures, Marjorie Daw, Louis Stone, Wesley Barry, Jane Novak, J. Barney Sherry, and Yama Makita. Several other star contracts are now pending.

### FANNY RICE ENGAGED

Fanny RICE, who studies has completed work in her fourth special feature under the direction of J. Stuart Blackton, has engaged good picture actors characters in some of the "O'Malley Series".

### MARY PICKFORD'S DOG DIES

LOS ANGELES, Nov. 21.—"Scotty", Mary Pickford's pet Alsatian dog, met his death here in a fire which destroyed three buildings of the Robert Brunton studios. The loss of the building is estimated at \$20,000.

### MRS. CHAPLIN TO ADOPT BABY

LOS ANGELES, Nov. 22.—"Scotty", Harris Chaplin, wife of the well-known Charlie, has asked permission to adopt a baby boy. The child is one of triplets born to Mrs. Elizabeth Fullerton in the County Hospital a week ago. If the mother will consent to give up the child, he will be taken to the Chaplin home at Hollywood, where he will occupy the space last vacant by the death of the Chaplin's own son, who lived for three days only.

### DIRECTOR SEES ACTRESS

Hal Clarendon, a motion-picture director, has brought suit against Ruth Clifford, a motion picture actress, for the recovery of \$7,262 which she claims he advanced her for hotel bills, automobile hire, clothing and other articles. The suit was brought in the Bronx Supreme Court.

### BUYS TWO ENGLISH PLAYS

Among the number of new plays which have been purchased for production by Metro are announced "The Lights of London," the melodrama by George R. Sims, and "Judith," by Arthur Henry James. These were bought by Harry J. Cohen, manager of Metro's foreign department, for Screen Classics, Inc., to be released through Metro.

"The Lights of London" was originally produced by the British Picture Palace in London in 1881 by Wilton Barrett, and was revived by William A. Brady at the Lyric Theatre in New York in 1914. Henry James. These were bought by Douglas Fairbanks, Thomas A. Wise, Marguerite Clark, William Courtois and Blanche Oelrichs, who are now in the revival. "Judith" was seen for the first time in London at the Shaftesbury Theatre in 1914, when E. S. Willard in the leading role.



# MOVIE PRODUCTIONS

## SELZNICK CAN STOP EQUITY FILM

### CLARA YOUNG MUST SETTLE

Judge Learned Hand, sitting in The District Court of the Southern District of New York, last Saturday granted Lewis J. Selznick and his associates an injunction against Clara Kimball Young, The Equity Pictures Company and The Fine Arts Picture Corporation, restraining them from offering for release, sale or distribution any Clara Kimball Young features, during the pendency of their suit without furnishing a \$25,000 surety company bond for each picture thus offered by Equity. If Equity intends to conclude the pendency of their suit without furnishing a satisfactory surety bond of \$25,000, as it has announced the release of "Eyes of Youth" with Miss Young in the stellar role, for the near future.

The Selznick suit was brought in order to compel Miss Young to fulfill the terms of a settlement contract entered into between her and the Selznick parties, by which she was released from her contract upon condition that she paid \$25,000 for each of the first ten pictures she made away from their employ. She then contracted with Fine Arts to act in pictures for them, making ten in all, for which she was to receive two thirds of the net profits of such pictures, as her compensation. Fine Arts then contracted with Equity Pictures Corporation to sell them the ten pictures for \$150,000 a picture. About a month ago, Equity Pictures started a suit against Selznick and his associates whereupon they entered their counter suit. The injunction is the outcome of this second suit.

### REGAL BUYS GROSSMAN RIGHTS

The Regal Film Ltd., of Canada, has purchased the Canadian rights to "£1,000,000 Reward" Grossman Inc. serial, in fifteen episodes. The story was written by Arthur B. Reeve and John W. Gray.

### GOLDWYN SIGNS HOPPER

The Goldwyn Pictures Corporation has engaged E. Mason Hopper to direct the Booth Tarkenton Storer comedies to be produced at the Oliver City Studio. Scenarios for the Edgar stories have been written by Tarkenton and production plans have progressed to a point where the filming of the comedies may be started as soon as the cast has been selected.

In the selection of Hopper to direct the series, which will run through the Christmas season, Goldwyn has added another man of broad experience to its roster of directors. Before becoming a director of the pictures, he was an actor and stage director for many years and, during his early theatrical career, was known on the vaudeville stage under the name of "Lightning" Hopper.

### F-F-I GETS DRURY LANE PLAY

The motion picture rights to "The Great Day", the drama now playing at the Drury Lane Theatre London, have been purchased by the Famous-Players Lasky British Producers, Ltd., from Arthur Collins.

The famous-Players will start work on filming the production in the London studio in May, as the play will remain at the Drury Lane until the coming Easter and then will tour the provinces.

### LARRY SEMON RESIGNS

Larry Semon signed a contract with Albert E. Smith, president of Vitaphone last week, whereby his services have been secured for Vitaphone for a period of three years, for which he will receive the sum of \$3,000,000. The amount is payable at the rate of one-third of the sum at the end of each year. The new contract, which was signed after a conference of four days, provides Semon with unlimited funds to spend in the production of each of his two-reel comedies each year.

### F-F-I BUYING NEW PLAYS

Famous Players Lasky has acquired several new plays. They are "The Frontier of the Stars" by Albert Payson Terhune, "The Prince Charming," "Romance Ourselves" and "Lady in Love" all bought for Ethel Clayton. Thomas Meighan will be featured in two new plays.

### COLLINS LEFT \$46,000

John Hancock Collins, formerly a motion-picture director and the late husband of Viola Davis, died last week, left a net estate of \$39,827.46 when he died intestate on October 28, 1918.

The estate was divided equally between his widow, Viola Davis, and his father, Edward B. Collins, of New York City, because of his failure to leave a will.

### VITAPHONE TO OPEN EXCHANGE

Vitaphone is to open a new branch exchange in Milwaukee on December 10th, which will control the Vitaphone output for the state. It has not yet been decided who will manage this exchange.

**SYD CHAPLIN PICTURE NAMED**  
The first of the Syd Chaplin features has been named "One Hundred Million Dollars." Chaplin himself wrote the story.

### SELZNICK TO PRODUCE PLAY

"Bucking The Tiger" is the title of a play with which Louis J. Selznick will make debut in the legitimate producing field. The play is a comedy written by May Tully and Achmed Abdullah from Abdullah's novel by the same name. It is already in rehearsal.

### METRO BUYS MORE PLAYS

Metro has acquired several new plays for its stars. They include "Fine Feathers," by Eugene Walter, in which William H. Allen will be starred. "The Four Horsemen of the Apocalypse" is another of the contemplated productions.

### HESS BEGINS CAMPAIGN

Georgel L. Hess, Chairman of the Censorship Committee of the National Association of the Motion Picture Industry, has begun a legislative campaign. He is organizing committees to fight all the local censorship boards. All the various F. L. M. C. throughout the country are participating in the campaign.

## NEW COMPANY WILL DO ALL BUT PRODUCE

### GRADWELL AT HEAD

A new service company called the Producers Security Corporation, has been organized with offices at 810 5th Avenue. Alford Gradwell, formerly president of the World Film Corporation, is the head.

The Producers Security Corporation will not produce or distribute films. It will be a service organization and will act as intermediary between the producer and distributor and also to safeguard the interests of both. The new company plans to take every detail of distribution and sales off the producers hands, after the film has been distributed, so as to allow him more time to devote to the work of production, in fact to place him in such a position where that is all he will have to do.

All services performed by the Producers Security Corporation will be remunerated for on a percentage basis. In addition to arranging distribution or sales contracts for the producer, the new company intends to also help him by doing all the publicity, advertising and poster design work, in fact, everything little detail, if desired, even to giving legal advice.

In other words the entire function of the new concern will be simply one of business management.

With Gradwell in the organization of the company is F. J. Hawkins, organizer of the Haworth Pictures Corporation, who will act as treasurer. Campbell MacCullough, now with an advertising agency, will take charge of the advertising, and Nathan Yelver will be installed as general counsel.

### START WORK ON "ROMANCE"

"Romance", in which Doris Keane has been starred for several seasons here and abroad, is to be filmed, with her in the stellar role. D. W. Griffith will make the picture, and is now picking locations for the opening scenes.

### MAX LINDER RETURNS

Max Linder, the French comedian, who came over here three years ago to make comedies, and who failed to interest American audiences at that time, arrived last week on La France. His plans for the future are indefinite.

### DENT GOES SOUTH FOR METRO

L. D. Dent has been appointed manager of Metro Southern territory, with headquarters at Dallas, Texas. He succeeds L. Bickel, who resigned. The territory includes Texas, Oklahoma and Arkansas.

### F-F-I EARNINGS BIG

In a financial report just published, the Famous Players Lasky Corporation gives its total profits from film rentals for the year ending November 30, 1918, as \$1,067,773. The figures for November average \$501,960 a week. This is an increase over August figures, which show a daily average of \$418,584.

### SELECT BUYS STORIES

Harry Rapf, director of production in Select's Western studios, has purchased several stories for production by his units. They include "Just a Wife" and "Blind Youth", both of which have been stage hits.

### CHRISTIE JOINS INTERNATIONAL

Al Christie has agreed to produce a series of comedy pictures of the "Winging Up Father" cartoons for International Film. Johnny Ray is to be "Jiggs".

### INTERN'L HAS NEW EDITOR

William Le Baron has been engaged to edit the productions of International's Cosmopolitan Feature. He was formerly editor of Collier's Weekly and has written a number of plays.

### NEELAN GATHERING STARS

Marshall Neilan has engaged the following for his pictures: Marguerite Davis, Louis Bloss, Wesley Barry, Jane Hovak, J. Barney Sherry, and Yama Mats. Several other star contracts are now pending.

### FANNY HICK ENGAGED

Fanny Hick, who has just completed work in her fourth special season under the direction of J. Stuart Blackton, has been signed by Vitaphone for characters in a modern comedy, "The Victory Series".

### MARY PICKFORD'S DOG BITE

Los Angeles, Nov. 21.—"Beauty", Mary Pickford's pet Albinos dog, met his death here in a way which caused three buildings of the Robert French Building, at the foot of the building is situated at the corner of Broadway and Broadway.

### MRS. CHAPLIN TO ADAPT BABY

Los Angeles, Nov. 22.—Mildred Harris Chaplin, wife of the well-known Charlie, has asked permission to adapt a baby boy. The child is one of triplets born to Mrs. Elizabeth Fullerton in the County Hospital a week ago. If the mother will consent to give up the child, he will be taken to the Chaplins home at Hollywood, where he will occupy space last vacant by her twin. One of the Chaplins' own sons, who lived for three days only.

### DIRECTOR SIGNS ACTRESS

Hal Cresson, a motion-picture director, has brought out actress Ruth McCutcheon, in a modern comedy for the security of \$7,000 which he claims to advance her for her twin. automobile hire, clothing and other expenses. The suit was brought in the Bronx Supreme Court.

### BUYS TWO ENGLISH PLAYS

Among the number of new plays which have been purchased for production by Metro are announced "The Lights of London", the melodrama by George Bernard Shaw, and "The Light of London", to be released through Metro.

"The Lights of London" was originally produced at the Princess Theatre in London in 1911 by William Barrett, and was revived by William A. Brady at the Theatre in New York in 1913. Doris Keane, Herbert May, Douglas Fairbanks, Thomas A. Wren, Margaret Clark, William Cagney and Charles Richman appeared in the revival. "Judith" was seen for the first time at the Theatre in New York by Theatre in 1900, with E. B. Ward in the leading role.





E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)  
B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH  
F. F. PROCTOR—FOUNDERS  
Artists Can Book Direct by Addressing S. K. Hodgson

## WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal Interviews with artists from 12 to 6, or by appointment

## Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts  
wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN  
SPENCER  
TENNEY

VAUDEVILLE WRITER

If "MATERIAL" will help you. I can  
be of "MATERIAL" help to you. Write,  
wire, phone, or call 1485 BROADWAY, N. Y. 3.

## Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and stamped and a certificate will be returned  
to you as an acknowledgment, and for future reference. The contribution should be  
signed plainly by the person or firm sending the same, and should be endorsed by the  
stage manager of the show or of the house where the act is being used or other wit-  
nesses. Further acknowledgment will be made by the name and numbers being  
published.

Address your contribution to

The Registry Bureau  
NEW YORK CLIPPER, 1604 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled

for Registration.

NAME

ADDRESS

CERTIFICATES ISSUED

1285—Zb. Stanley.....Act	1294—Wilson C. McCarthy.....Scenario
1286—M. A. Lubcke.....Sketch	1295—Graham & Norton.....Act
1287—Adele Archibald.....Opera	1296—Justin Simpson.....Songs
1288—D. E. Miller.....Song Poems	1297—Phillip J. Lewis.....Material
1289—Walter Wadsworth and Florence Brown.....Act	1298—Robert T. Clark.....Song Poem
1290—D. J. Boylin.....Sketch	1299—Jack Thomas.....Song
1291—Dr. G. V. Cline.....Photoplay	1300—Alfred R. Hutt.....Scenario
1292—Walker & Mitchell.....Act	1301—J. Marcellini.....Lyric

VAUDEVILLE ACTS ETC.  
N. Y. PLAY BUREAU, 3486  
Dexter Ave., New York  
City. Stamp for catalog.

## PAPER HATS

For Caravels, Parades, Dancing, Etc. See Catalog free  
OUS KLINER, 46 Cooper Sq., N. Y.

## SKETCHES

Acts, Playlets written to order at reason-  
able prices and may terms. Recognized  
Artists will find it to their ad-  
vantage to get in touch with me. Special  
offer to ambitious beginners. Ad-  
dress: RILEY DE ROSE, 132 S. Main,  
Goshen, Indiana.

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line  
in length will be published, properly  
classified, in this issue at the rate of \$10  
for one year (\$3 issue). A copy of The  
New York Clipper will be sent free to  
each advertiser while the advertisement is  
running.

### DANCING SCHOOLS.

Harvey Thomas, 218-15-20-45 B. Van  
Buren St., LAWRENCE.

Joseph A. O'Brien, 1401 Broadway, New  
York City.

Edward Doyle, Attorney, 431 Marbach  
Bank Bldg., Indianapolis, Ind.

James R. Kleinman, Equitable Bldg., 120  
B'way, New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

ALICE ALBEE  
A. Braunstein, 1912 Napier Ave., Rich-  
mond, B'way, N. Y.

### SCENERY.

Schell's Scenic Studio  
541-545 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE  
Amelia Griss, 819 Spring Garden St., Phila-  
delphia, Pa.

Wm. W. Delaney, 117 Park Row, N. Y.

J. C. Goss Co., 10 Astor St., Detroit,  
Mich.

THEATRICAL GOODS.  
Boston Regalia Co., 227 Washington St.,  
Boston, Mass.

THEATRICAL HARDWARE.  
A. W. Gardner Co., 254 8th Ave. (41st  
St.), New York.

THEATRICAL PROPERTIES.  
John Brunton Studios  
228 W. 41st St., N. Y.—B'way 5014.

VINTAGE/QUIR PROPERTIES.  
Ben Hobson, 1619 Benson Ave., West-  
chester, N. Y.

VIOLINS AND SUPPLIES.  
August Gundersen & Sora, 141 W. 42nd  
St., N. Y.

**TAYLOR TRUNKS**  
Send for Catalog  
C.A. Taylor Trunk Works  
28 E. Randolph St. CHICAGO  
20-24 STREET NEW YORK N.Y.

## SCENERY

Diamond Day, Oil or Water Colors

SHELL SCENIC STUDIO, Columbus, O.

## WARDROBE PROP TRUNKS

\$5.00  
Big Bargain. Have been used. Also a  
few extra Grand Innovation and Fibers  
Wardrobe Trunks, \$10 and \$15. A few  
extra Large Property Trunks. Also old  
Taylor Trunks and Bal Trunks.  
Parlor Floor, 28 W. 51st St., N. Y. City

## FUNNIEST PARODY EVER WRITTEN

THE

## FACE ON THE BAR ROOM FLOOR

Ind. Original Bar Room Monologue

\$1

ELMER TENLEY

317 Grand Theatre Building, N. Y. City

## ZAUDERS MAKE-UP

LET US PROVE TO YOU IT IS BEST  
115 W. 4th St. N. Y.

## PLAYS

FREE Catalog of Professional and Amateur  
Plays, Sketches, Monologues,  
Jokes, Recitations, Make-  
up Goods, etc.

Fitzgerald Publishing Corporation, 16 Vesey  
St., Dept. D, New York

## A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaude-  
ville, Burlesque, Musical, Every-  
thing furnished. Saisersoon—400 Broadway,  
Rector Building, Room—160, New York

## BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE

## BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED

Bal's Star

OUR TRUNK DE LUXE

## TRUNKS

WILLIAM BAL COMPANY  
145 West 45th St.

or  
4 West 22nd St.  
NEW YORK CITY

## TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY THE BEST and PRICES  
THE LOWEST

Gold and Silver Brocade, Theatrical  
Jewelry, Spangles, Etc. Gold and Sil-  
ver Trimmings. We guarantee all  
goods Theatrical. Samples upon  
request.

J. J. WYLE & BROS., Inc.

(Successors to Slegman & Wall)  
18-20 E. 27th St. New York

## MONEY WRITING SONGS

A successful music composer and pub-  
lisher writes a book explaining how to  
make money publishing songs. Complete  
Correcting your Penmanship, Writing a Melody,  
Directing the Ambitious Young Composer,  
Placing your Songs before the Public,  
The Ever-Endless Money and  
Orchestra Designer. You need this  
book, one of our kind on the market.  
Only \$1.00 Postpaid. Money back if you  
say so. Union Music Company, 215 East  
Fifth St., Cincinnati, Ohio.

## MILLER SHOES

THE LARGEST THEATRICAL SHOE  
MAKING PLANT IN THE WORLD

WE FIT ENTIRE COMPANIES  
OF ANY SIZE

ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK 1524 Broadway, N. Y. 15

CHICAGO 304 W. Wacker, Ill.

## PLAYS, SKETCHES

PRICES for a stamp  
E. L. GAMBLE, Playwright

East Liverpool, Ohio

WRITTEN TO ORDER

## Vaudeville Acts, Musical Shows

**TAKE NOTICE!**

I am ready to write original numbers,  
words and music. Also perfect arrange-  
ment. Prompt delivery. Hulse or W.  
SCHUBERT, Yorkville Theatre, New  
York, or 800 State St., Brooklyn.

## WIG

Real Human Hair, Irish  
Crested, Dutchman,  
Glow, etc.  
\$2.00, \$3.00, \$4.00  
\$5.00, \$6.00, \$7.00  
\$8.00, \$9.00, \$10.00  
Tights, \$1.15. Cellophane, \$1.15.  
Hose, \$1.15. Cellophane, \$1.15.  
Gls. \$1.15. Cellophane, \$1.15.

While... drift - ing on the dream - y Am - a - po - There, rip - pling wa - ters of the Am - a - son - The skies all - a - Glow,

# "DREAMY AMAZON" POPULAR ALL OVER THIS GLORIOUS UNIVERSE

• VANCOUVER

• MINNAPG

• PORTLAND

• SEATTLE

BOSTON  
OFFICE

ALBANY

• BUFFALO

★ DETROIT

★ CHICAGO  
(OFFICE)

• CARSON CITY

• SAN FRANCISCO  
(OFFICE)

DENVER

SALT LAKE CITY

ST. LOUIS

• LOS ANGELES

SANTE FÉ

• PHOENIX

THE ORIGINAL HAS  
LITTLE NECK

MEMPHIS

ATLANTA

SHANNAN

NEW ORLEANS

SAN ANTONIO

GILBERT  
AND FRIENDS  
232 W 46<sup>TH</sup> ST  
NEW YORK

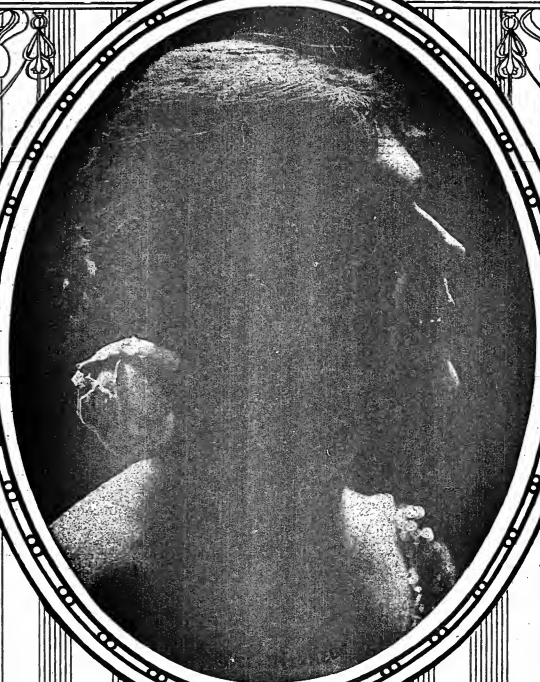
*The original has  
P.S. I Wolfe Gilbert on it*

*Wolfe*

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 10, 1919

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

# Songs To Fit Every Act

*There is Something in this Ad for  
Every Act in Vaudeville*

*A Reference Page for Live Wire Vaudeville Performers*

## NOVELTY SONGS—TWO IMMENSE HITS

### TAXI

"The New 1920 model." One of the cleverest and most distinct novelty songs ever written. A surprise in the chorus that "gets" your audience every time. Get in early and ride to success.

### ME-OW

"A Cat's Tale of a Wail and a Whale of a Tale." The song that made the world talk about us. Headliners everywhere are grabbing it.

## TWO BALLAD SUCCESSSES

### ONE SWEET DAY

A Song of supreme beauty. A lyric that creeps right into your heart, and oh! what a melody.

### LOVE ME

Our new "Operastyle" Waltz song gem. Real singers will fall in love with this wonderful song and be carried away by the charm of its entrancing and dreamy seductiveness.

## ORIENTAL SONG HITS

### MY CAIRO LOVE

An intoxicating melody and a lyric that breathes the weird and irresistible passion of an Egyptian lover. The best of all Oriental songs.

### KARZAN

A new Oriental song that goes over big. It's catchy Oriental rhythm will ring and sing in your ears for days.

**Concert,  
Chautauqua  
and  
High Class  
Vaudeville  
Artists**

## THINK LOVE OF ME

Sung by such distinguished artists as Reinald Werrenrath, Sophie Braslau, Paul Althouse, Marcella Craft, May Peterson and a score of others.

### KISSES (The Waltz Song Charming)

Rightfully called the gem of all encore numbers. A perfect wedding of lyric and melody. "ONE FLEETING HOUR," "I'M A-LONGIN' FO' YOU," "LASSIE O'MINE" and fifty others of this kind are symphonies of classic beauty.

**Stock and  
Musical  
Comedy  
Companies**

It will pay you to write us for copies of our Operastyle Edition. "Jealous Moon," "My Paradise," "Love Me," "My Cairo Love"—all great songs for your productions. Keep in touch with us and watch for our Operastyle hits.

**Silent and  
Instrumental  
Acts**

Our great variety of instrumental numbers, from jazz to classic, will interest you, and what a wonderful aid our arranging department can be to you when using our numbers. We have just what you are looking for.

**Band and  
Orchestra Leaders**

We need no introduction to you. You know what our name means on an orchestration. We know why you like to play them. Write for our new complete catalogues of dance and concert numbers.

**All Artists  
Everywhere**

Write, wire or call. Get on our mailing list. Let us know your exact needs and we will "do the necessary." The result will surprise you. Our particular orchestrations will enable you to get more out of your musical accompaniment.

*Where Sam Fox Leads Others Follow! Follow the Fox Trail—*

**SAM FOX PUB. CO.**

Cleveland O U S A



# Memorial Day Fund Drive

## Will Total \$2,000,000.

New York City, Alone, Raised \$696,643 for Maintenance of  
Thespian Home on Staten Island; Other  
Cities Do Well Also

With special matinee performances in 22 theatres throughout the country and in more than fifty metropolitan playhouses, the drive to secure sufficient funds to place the Actors' Fund upon a firm financial basis was brought to a close last Friday, December 5th, the first annual Actors' Memorial Day. It is expected that when everything is in, \$2,000,000 will have been raised.

The New York contribution, as far as counted, totals \$696,643. Forty-five cities throughout the nation have reported a total of \$113,772, with many cities still to be heard from. Although Memorial Day was the culmination of the drive, the campaign for an endowment fund will continue indefinitely. Special drives have been started in a number of cities that do not participate in Friday's demonstration.

The swift pace set by business men and others in aid of the campaign in New York could not be equaled elsewhere. The metropolitan houses brought from \$15,000 to \$75,000 each. The Hudson Theatre was an example, yielding \$40,000.

Many had undertaken the theatres assigned them turned back the bulk of tickets bought and they were resented. Some of the largest subscriptions received were given by members of or closely linked with the theatrical profession. They include George M. Cohan, \$100,000; Coleman Dupont, \$10,000; Famous Players, Lasky Company, \$5,000; United Artists, \$5,000; Biograph Company, \$5,000; Elsie Ferguson Clark, \$2,000; Leo Felt, \$1,250; Alice Joyce, \$1,000; Noss, \$1,000; and the Theatre Assembly, \$500.

In Philadelphia, a big vaudeville performance marked the culmination of the drive in that city. The program was arranged by Harry T. Jordan and Fred G. Nixon-Nordling and presented at the Forrest Theatre. Those who appeared on the bill were, Harry McCormack, of "Sunrise"; Joseph Company of jugglers; "The Old Homestead Quartet"; Grant Mitchell and Company, in the second act of "A Prince There Was"; Jimmy Humes and Company in "Move On"; Julia Sanderson, Joseph Cawthorn, Doyle and Dixon, Madge Eberne and "Goodnight, William and Gordon Dooley with the Winter Garden Girls; and an act of "Dadles". Total box-office receipts amounted to more than \$20,000, a record performance for that city.

The race between the Chicago playhouses brought the Wood's theatre to the lead, with \$8,200 in pledges; the Illinois second with \$7,650; Grand \$6,400; Jersey City, \$6,355; Olympia, \$5,900, totalling more than \$34,000. Centaur Binnay, appearing in "The Maid" at the Princeton, sold all of her autographed photos from the stage Friday night and netted \$400 for the fund.

Incomplete returns from other cities to date, are as follows: St. Paul and Minneapolis, \$15,000; Cincinnati, \$6,400; Jersey City, \$6,355; Olympia, \$5,900, totalling more than \$34,000. Centaur Binnay, appearing in "The Maid" at the Princeton, sold all of her autographed photos from the stage Friday night and netted \$400 for the fund.

\$100; Troy, N. Y., \$1,150; Lynn, Mass., \$2,000; Bradford, Pa., \$500; Syracuse, N. Y., \$700; Devils Lake, N. D., \$100; Wilmington, Del., \$1,000; Charleston, W. Va., \$1,185 (went over the top \$385); Springfield, Ill., \$700; Bennington, Vt., \$50; Pensacola, Fla., \$275; Hartford, Conn., \$5,000; Greensboro, N. C., \$500; Nitro, W. Va., \$400; Kingston, N. Y., \$400; Williamsport, Pa., \$350; Omaha, Neb. (Theatre closed on account of fuel shortage); Grand Rapids, Mich., \$3,000; Athens, Ga., \$225; Cape Girardeau, Mo., \$138.50; Charles City, Iowa, \$22; Flint, Mich., \$800; Fort Indianapolis, Ind., \$2,500; Galena, Ill., \$100; Milton, Pa., \$200; Milwaukee, Wis., \$7,000; Norfolk, Va., \$500; Portland, Me., \$450; Springfield, Mass., \$285; Waterbury, N. J., \$3,500; West Orange, N. J., \$50; Wheeling, W. Va., \$1,200; Kookuk, Iowa, \$20; Platte, Neb., \$200; and Denver, Colo., \$400.

In addition to this, it is reported that the various trade organizations who lent their support to the drive have subscribed more than \$74,033 to date, and nearly \$100,000 was added by various business organizations who advertised in the National Memorial Day program.

Wireless reports from a number of

transatlantic and coastwise passenger ships have been received by the Fund committee, stating that special programs were presented at sea, on Friday. The sum from the campaign will be used as an endowment of the Actors' Home on Staten Island. This institution, expending about \$80,000 a year, cares for the needy and disabled veterans of the stage.

### GIRL WINS MOROSCO PRIZE

To Rachel Butler goes the distinction of winning the first Oliver Morosco prize of \$500 for the best play submitted by members of Professor George Baker's classes in playwriting at Harvard and Radcliffe colleges. The piece was chosen from forty-two manuscripts submitted as the most worthy of production by Winthrop Ames, Oliver Morosco and Dr. Baker, who acted as judges.

Miss Butler's play, which is called "Mama's Affairs," and is a comedy in three acts, has already been placed in rehearsal and will be presented by Mr. Morosco at the Little Theatre on the first of the year. The cast will include as principals Effie Shannon, Amelia Bingham, William Archer and Montague Love.

This is Miss Butler's first play to receive production on the New York stage. In 1915 she won the Macdowell Fellowship and her first play "Prudence in Particular" was produced at Dr. Baker's play shop at Harvard. The following year she also entered the Radcliffe dramatic school which is affiliated with the Harvard class. With the production of this, her first play to get a metropolitan showing, Miss Butler intends entering the dramatist field as a professional.

### ARRANGE WORLD TOUR

So with the Imperial Chinese Insurance Company as backers and underwriters of the project, Raymond Peck and George Smith, who are recruiting a company of principals and girls which will tour the world presenting American musical comedy successes. Sincerity has been displayed in the matter and negotiations have been going on quietly. But details of the venture were learned Monday.

All the feminine principals and the chorus girls will be signed in New York, and the troupe will start for San Francisco. Those now negotiating the business are giving bonded guarantees that they will return to New York, and, in return, they are requiring that a contract for the full tour be signed by those who will make it. Two years ago, at the maximum time it will take to go around the world, although the promise is held out that it may be of shorter length. For this reason, the contracts read "For the Tour."

So the principals are concerned, the managers have given orders that "names" are not necessary; any one who can meet singing and dancing requirements will do. Of the chorus girls it is required only that they be good looking and, if possible, blonde. Although it was not stated definitely, it is understood that girls will be paid \$50 a week and what expenses in traveling and living are necessary. Equity contracts will be issued to chorus and principals alike.

The first stop in the proposed trip is Honolulu, where the troupe will sail, then to Japan and China, the route then continuing to several cities in India, South Africa and Australia and Arabian cities. The home stretch will bring the troupe through Paris.

As the company gradually recruited, rehearsals will be held in New York awaiting the completion of the business details and the booking arrangements. The first musical comedy that will be put in rehearsal will be "Oh, Boy," with "Oh, My Dear" to follow. The complete repertoire will include fourteen plays, all of the intimate style where too many principals are not necessary and the chorus can be held down to about twelve girls.

Neither Peck nor Smithfield would confirm the report that they would accompany the troupe in a managerial capacity. They said they simply were acting as agents in getting it together. The tour will begin around the middle of January, with the company assembled at San Francisco and the first play town Honolulu.

**SAY F.P.L. BACKED "APHRODITE"**  
"Famous Players-Lasky announced Monday that it had secured the motion picture rights to "Aphrodite," the spectacle produced by Comstock and Geet and now curving at the Century Theatre. Immediately the impression arose that an enormous price must have been paid and it is one of the biggest things ever done in this country, and with the publicity it received the day after its opening, its value was at least doubled so far as the country outside of New York was concerned.

However, following the announcement of the film company, there was a persistent report that the film rights had cost the picture people nothing. They are reported to have backed the presentation of the production conditionally that they be given the screen rights after it had served its value on the stage. This was also assumed with the first announcement that Dorothy Dalton, a Famous Players-Lasky star, would have the chief role.

The run of the piece at the Century is for only nine weeks, with several of the larger cities, including New York, there is a possibility that, with road conditions what they are, it may not.



ALMA ADAIR  
Featured in the Drama in  
ANATOL FREILAND'S "MUSICLAND"

R. F. Keith's Broadway, This Week, Dec. 8th  
R. F. Keith's Orpheum, Next Week, Dec. 15th



## London Actors Win Fight With West End Managers

**Demands Granted After Long and Bitter Differences—Contract To Be Known as The Valentine Contract—Lower Salaried Players Gain Much**

LONDON, Eng. Dec. 6.—The differences that, for some time past, have embittered the West End Managers and the Actor's Associations, in the latter's fight for a new equitable contract, have ended in victory for the actors, who may now be granted what they have been fighting for, but, with the exception of one clause, have been given more than they sought. The new contract will be looked upon as the unwritten charter of the entire theatrical profession.

There is only one regret among the members of both organizations and that is that the victorious end of the conflict should have come about after the death of Sidney Valentine, chairman of the Council of the Actor's Association, who worked incessantly to make the contract a possibility and whose efforts, more than anything else, were responsible for the final peaceful settlement. Valentine, who had been working strenuously for the last six months, collapsed during a recent meeting of discussion over the contract. In respect to his memory and his faithful efforts, the new contract will be known as "The Valentine Contract."

### MAGICAL WITH WOMEN, TOO

SAN FRANCISCO, Cal., Dec. 6.—Alleging that a half-dozen women are afflicting her husband, Mrs. Carter, of the famous Broadway musical, "The Great Gatsby," has filed a suit last week for separate maintenance against Charles J. Carter, the magician. Mrs. Carter, who had been married in now planning to take Miss Adele Tilton, said to be the latest heart's fancy, on a tour to the Orient. The Carters were moved into a new \$20,000 residence on Rescalf Drive in San Francisco.

According to Mrs. Carter, her husband's love episodes cover the world, having, she claims occurred in Calcutta, Dublin, London, Paris and Shanghai.

In her complaint Mrs. Carter names the following: Mrs. Maria Wigginton, Mrs. Philip Hendrix, Miss Bryant, Miss Gailard Bush, Miss Walters, Miss Florence Gaffney and Adele Tilton. All of these women were dined and wined by Carter, according to the complaint filed by Attorney William A. Brown, and some of them were taken to his company supplanting his wife for a time as leading women.

Mrs. Carter asks for \$500 a month separate maintenance, attorney's fees and a division of property. The Carters were married in Oakland, Cal., May 24th, 1894, and have a son, Lawrence J. Carter, aged 24, a theatrical man located in New York.

### SEEK NUT WALLS WIDOW

The mother of Max Day is seeking the present address of her daughter, Miss Day is a former vaudeville and the widow of the late Nat Willis.

### CECIL LEAN COMING IN

"Look Who's Here," Max Spiegel's musical production in which Cecil Lean and Cleo Mayfield are the featured players, is scheduled to open here at the Casino Theatre January 11.

### "FORER AFTER" TAKES \$16,000

Boston, Dec. 6.—Alice Brady, who played here last week at the Plymouth Theatre, in "Forer After" added a gross of over \$16,000 on the week.

Some very important concessions are obtained by actors and actresses earning less than \$40 weekly, to whom in the main the contract refers. Payment for rehearsals are conceded; rehearsals are not to last more than six hours, exclusive of time for rest and refreshment, and the definite date of production is to be inserted in every contract. Entertainments must be produced within a week of that date, when full salary will begin.

A week's work is to be eight performances, with extra performances paid for at the rate of one-eight of one week's salary. The minimum salary for any artist is fixed at \$12. In all nonmusical plays women's costumes must be provided by the management and in all cases shoes, dresses and gowns must be supplied. No man earning less than \$40 a week is to supply more than one, to be after ward used in every day life. No actor, whatever his salary, shall be called upon to provide more than three suits for one production. The contract also provided greater security for employment, for every player must now be engaged for the full term of the piece or not less than six weeks.

### WANT THEIR CANDLE BIT

Rosch and McCurdy have complained the N. V. A. have a claim because all the candles in the Company's candle bit belonging to the plaintiffs. The plaintiffs originally complained that the candles were used by Rosch and McCurdy for lifting this bit, but the matter never reached a head because the defendants declared they were going out of business. But Barnes now has a new act, and it is alleged, is using this same bit.

### GUS KAHN RESIGNS

SPRINGFIELD, Mass., Dec. 9.—Gus Kahn resigned as manager of the "Oh, Franklin" show here today. Frank McAlen, last season manager of the "Maids of America" is the new manager.

### MARRY NEXT TUESDAY

At the Little Church Around the Corner in New York next Tuesday morning, Harry O'Neal and Loretta Abner will be married. O'Neal is "straight" man of the "Bon Tons," which will be at the Empire, Brooklyn, in the six-day play Miss Abner, daughter of the "Million Dollar Dolls" will be playing at the Columbia in New York.

### MOSS GETS SIX-DAY RIDERS

Some of the principal riders, including Eddie Madden, one of the winners, in the six-day play Miss Abner, at Madison Square Garden last week, will open on Thursday of this week at B. S. Moss' Jefferson Theatre. Those featured in the act besides Madden are Jack Eaton and Harry Kaler.

The act is booked over the entire Moss circuit, the horses being arranged personally personally by Mr. D. Simmons, general manager of the B. S. Moss circuit. That Alfred Goulet, the Frenchman, who was teamed with Madden, is not a member of the present act, is due to his having sailed for France early in the week. His engagements previously contracted for,

### "PICADILLY JIM" HAS A CHANCE

ATLANTIC CITY, N. J., Dec. 8.—Stuart Walker tonight presented "Picadilly Jim," a comedy from the Saturday Evening Post yarns of P. G. Wodehouse and set to dramatic movement by Guy Bolton. The play has failed somewhat, but "Picadilly Jim" caught the fancy of its audience chiefly by witlessness of line. The piece has the fabric of "Charade" and "The Merry Derling" soundness of character which marks the Tarkington play. Comedy did not come to people in the story, but from the lines, which, of course, signifies smart writing but not necessarily smart playmaking.

For the dramatic viewpoint, "Picadilly Jim" needs considerable attention, particularly so at its climax, where the six spread strands of the story are, at present, gathered rather hastily and slip shoddily together, culminating in a not entirely disappointing finish, where, in one one, the characters are dismissed from the stage in such fashion that the auditor feels the presence of a dramatic conclusion.

The character of "Picadilly Jim" is a unique one, given to brief crisp conversations, but with a stolidity of face that is kept for every occasion.

After returning home after an evening in London, "Picadilly Jim" finds himself wheeling a baby carriage filled with a real baby. Suddenly realizing the handicap he is to his parents, he breaks the news to the audience in the form of a prologue. Thereafter, the action takes place in the bosom, as it were, of the audience. It is, finally, with a complication which adds some high explosives. But the story is slender. Though the usually neat writing and the unquestioned wit of line certainly charms the audience.

Plus a little clinical work, "Picadilly Jim" is a highly entertaining contender for Broadway honors.

### "FRIVOLES" OPENS AGAIN

Boston, Mass., Dec. 8.—A couple of years ago, M. C. Anderson, known to thousands of movie fans as "Broncho Billy" fell from his horse. He saw a stick of dynamite, and every one he saw and a few not in the firmament at that time are in his rearranged production of "Frivoles of 1919" which opened at the Boston Opera House to-night.

The show travels at airplane speed. It is like whirling between two lines of beautiful girls, clad in gorgeous costumes, who sing real melodies while comedians feed in passing. It has no right to hold attention, but it has much which is real, girls who are beautifully revealing and humor which, though subtle and open to various interpretations, is on the whole, unobjectionably funny.

Lalaly Nan Halperin, Henry Lewis, The Bag, and the other stars, John DeSara and Nellie Kouns are only a few of the names which stand out.

For the audience more than for the fun. Joe Kelly, Jean and Jenkins, the last three being black face comedians who do not try to imitate Al Jolson, but who stick to their own fun, furnish about all the rest.

The acts, or rather, the "Frivoles" as it is programmatic, follow each other with such rapidity that if any plot had been thoughtlessly provided, it would have been lost in the shuffle of brilliant costumes and dancing changes.

The costumes are worthy of mention. Apparently much money was spent on them. Some are more than spectacular. One set of bathing girls clad in white lights and the spotlight, are paraded for inspection. However, before there is time to gaze in your breath, the girls plunge into the surf, a moving picture device which is realistic and one of the best of the kind of the show.

The excuse for the play is presented in a prologue. A man is seen benevol-

ing the passing of liquor. Satan appears and laughs.

"With Women and Song," says Satan remonstrantly "are still here the women and song left. Women who thrill, women who intoxicate and women who make us human in real. We should worry—on with life."

That is the kind of a show it is, for, says the show's managers, who derive much from a harem and dance to their own music, and the dances by Nip and O'Brien, who combine acrobatics and jazz, the whole three hours is devoted to women and music.

The show went big with the house. If any fault were to be found it avers too much of the three ring circus, in that there is so much one would enjoy that he simply can't because it goes at such a swift pace.

One would have to see the show several times to fully appreciate its superabundance of good things.

### FINED FOR TAKING PLAYS

LOSANGELES, Dec. 6.—Four men have been fined by the Justice of New Ross Quarter Sessions for infringement of copyright, the fine in each case being \$100, a fine of \$50 being levied for each play pirated. The defendants were John J. O'Brien, of Foulkham, James Monahan, of Slevoy, William Mullins, of Garryland, and Patrick Fitzharris, of Foulkham. The plays involved were "Uncle Pat" and "Oh, Lovers, Me," and in each case the names of the plays were changed.

### HOWE DID \$4,800

PITTSBURGH, Pa., Dec. 6.—The Sam Howe Show put the biggest weeks business of the season over at the Gaiety last week. It did almost \$5000 in six days.

### HAYES HITS HIGH SPOT

CHICAGO, Ill., Dec. 4.—The Edmond Hayes Show broke all records of the Englewood Theatre here last week, doing \$6000 on the week.



### LUCILE FIELDS

Singing Ansel Freidland's

"WANDERING"

With

"MUSICLAND"

B. F. Keith's Burlesque, Dec. 6th  
B. F. Keith's Orpheum, Dec. 16th

## Scarcity of Theaters Has Halted Production

**Established Managers Laying Off the Patents On of New Plays Until Situation is Cleared Up. Showmen Have But One Show on Broadway**

So far as the big producers are concerned, production in both the dramatic and musical fields has practically come to a standstill.

Going over the list of attractions headed for Broadway and what can be assessed as new, there are only a few of the important managers found represented. The field, evidently, is being left to the independent manager, at least for the time being, with the theatre owners apparently willing to sit tight and be satisfied with results.

While A. H. Woods has four plays in town, all of them except one an accredited success, he nevertheless is not as active in the current holidays as he has been heretofore. He has announced two new plays and has one on the road which has not been given a metropolitan showing, but only one of these is sure of coming in.

The Selwyns have ceased production for the time being, except for Jane Cowie's new play, now in Boston.

Henry W. Savage has a new drama offering, which, however, he is careful of declaring a New York date for.

### LEXINGTON THEATRE SOLD

The Lexington Theatre has been sold, the firm of Weschler and Kohn, heading a syndicate interested in theatrical enterprises in this city, has taken it over. The sum involved in the transaction is said to amount to more than \$100,000.

According to Walter Kohn, the present season of the Corsic Payton Stock Company, which will open on Dec. 22 for a limited engagement, and the season of grand opera by the Chicago Opera Company, which begins its engagement here on January 16, will be run according to their schedule.

The Opera Company's contract will expire March 16, and a new policy will be formulated to take effect after that date. When soon last week, Kohn refused to make public what form the new policy will take.

Rogers-Sperry, a newly organized realty firm transacted the deal. The house was built by the late Oscar Hammerstein.

### GETS "LOST LEADER" RIGHTS

Genard Griffin has obtained Australian rights to "The Lost Leader," and will present the piece in the Antipodes next Spring, with the play to be produced in New York. He now controls the Australian rights for nearly 200 plays, dramatic, musical and comedy.

### GUILD TO MEET FRIDAY

The first business meeting in the current theatrical season of the Catholic Actors' Guild will be held Friday of this week at the Hotel Astor. There will be discussion of the Guild prospectus, of proposed activities and a detailed outline of the annual benefit, which will be held one week shortly after the holidays.

### ACTOR'S FUND DUES DUE

Dues for the yearly membership in the Actors' Fund are now due and the secretary is sending out notices to all members of the profession. With the success of the Memorial Day benefits, it is hoped to get in all money possible for the first of the year so that the books may be balanced for the annual report.

George C. Tyler, with a new show in Chicago, has discontinued announcements and nothing at all is being heard from Charles Dillingham, Cohan and Harris, Oliver Morosco, William A. Brady, David Belasco and Charles Frohman, Inc., except probabilities.

Most unusual of all is the quiet in the production field of the Shuberts. A glance over the plays in town shows that as having only one production on Broadway under their direct management.

"The Passing Show of 1919."

Their interests are multiple and varied, of course, but, principally, their managers seem to be satisfied to rest theatres to the independent producers who are clamoring for houses and to hold back themselves on any direct producing at the present time. Like the others, they have one new show announced, "The Most of the Moon," a drama, with a cast of only seven people. The Shubert policy at the present time seems to be to furnish their allies, buying in if the place shows prospects of becoming a hit.

### "GRASS WIDOW" CAST SET

"The Grass Widow," the musical sketch which Madison Cove and Thomas Starky presented here at the Liberty and Princess theatres several years ago, is scheduled to open in New York this Christmas week in Stamford, Conn., with the following principals in the cast: Derna, Bertram, Edith, Allan, William, Dumber, Arthur, Charles, Claire, Libby Kip, Florence Colebrook, Elsie Woods, Gaby Leslie, Grace De Mont, Frank De Mont, Chester H. Miller, Tom O'Hare, Eddie Green. Charles Sinclair is staging the show.

### WAR BOOKING OFFICE CLOSES

The War Department booking office, maintained in the New York Theatre Building to furnish entertainment for the armed forces, has been moved to Washington. Activities will be conducted from there in the future. Maj. J. D. Donovan is still in charge.

### GRACE GEORGE'S PLAY FAILS

Grace George's new play, "Quick Work," recently presented on tour for a try-out after three weeks of traveling has been withdrawn and will be shelved. It was produced by Charles Frohman, Inc. Miss George will return to the management of her husband, William A. Brady, who will present her in a new play shortly after the first of the year.

### LEASES JERSEY CITY HOUSE

Tom Sheeley, long identified with Edna May and Cecil Spooner, both in an executive and acting capacity, has taken the Clinton Theatre, Newark, Ave. Jersey City, and will open it as a picture house.

### CASTING "WHAT'S IN A NAME"

Morris Green has begun casting for his new show, "What's in a Name?" which will be ready to go into the Green City Theatre, Newark, January. Williams and Wolfus are the first to be signed.

### "THE WAYFARER" SET

With but a week remaining before the opening of the "Wayfarer," at Madison Square Garden, final preparations are in full sway. A host of mechanics are working in day and night shifts, practically rebuilding the amphitheatre. The seating capacity has been increased to 7,000, necessitating a whole new floor, and the stage, which, in size, will eclipse any other built under one roof, is under construction.

The producers have made arrangements to secure one of the largest stage crews ever employed on Broadway, numbering more than 200 men. The staff requires a head carpenter, twelve assistants and ninety-four grips; a head property man, seven assistants and thirty clerks; a chief electrician, nine assistants and seventy-two operators.

The music chorus, which will move into the Garden the latter part of this week for its final rehearsals, will also demand special services. There will be one wardrobe chief, ten assistants and forty dressers.

The house has practically been sold out for the premiere. Already, box-office receipts amount to more than \$14,000, while orders are pouring in daily, and the advance sale of seats to amazing figures. The demand for seats from nearby cities has been so great that the advance sale, established in Philadelphia, Boston, Washington and Baltimore, and arrangements are under way for the operation of special excursion trains on all railroads running from these centers.

Work on the casting has been completed and the following have been engaged as principals: Walter Hampden will play the part of the Duke, Elsie Yurka, prima donna, will play Understanding, and J. Harry Irving, will play Dispar. The part of the Duke will be played by Arthur B. Hohl, Barthelemy by Paul Leyssac, Mary, the mother of Christ, by Jane Wheatley, and Mary Magdalen by Ruth Vician.

### DEALS WITH RACE QUESTION

PRYTHAGOR, Dec. 5.—Presented under the dramatic management of the Dorland Producing Company, of New York, James Miller's new play, "Black and White," the dramatic story of the "Mam Linda," by Will N. Harben, began a two weeks' engagement at the Duquesne theatre here tonight. Carver Newman is in the title role, others of the cast including Horace James, William F. Mulligan, Fleming Ward and Edith Loring.

With scenes laid in the Appalachian mountains, the drama is more or less an exposition of the race problem. Its plot is essentially of the South in many respects, but the dialogue has much to do with those who come from the North and is identified at times by wrangles over the negro question. Mam Linda is a negro and it is grotesque to hear that the principal actors focus.

From an educational point of view, the play is designed to create friendship between the blacks and the whites of the South and to abolish the ancient bias which the races have in respect, however, it hardly achieves its purpose. It is well acted and its movement, throughout, is cleverly exploited. With the use of the usual skill in the portrayal of the negro character, gives an impressive impression of the race struggle. It is fully applauded. Others of the cast were favorably received, also, purely and simply as actors. The treatment of the audience was against the story.

### AUTO LIGHTS THEATRE

TRUST HAVES, Ind., Dec. 6.—By installing a generator which was propelled by the engine of a Stutz racing car, which supplied the light and power to the city, had issued an order on very short notice that, after a certain date, they would no longer have power to theatres because of the shortage of coal induced by the miner's strike.

With the assistance of a nearby garage operator, the generator and Stutz engine were installed within seven hours, while other houses were dark, the Liberty played to capacity.

### MILLER-BATES PLAY COMING IN

Henry Miller's new play, "The Famous Mrs. Faye," in which Blanche Bates will play the part of Faye, will follow "Moonlight and Honeycuck," with Ruth Chatterton into the Henry Miller Theatre.

"The Famous Mrs. Faye" will have its premiere on Dec. 15, in Atlantic City. "Moonlight and Honeycuck" will leave the Henry Miller on the 22nd.

### DANCER SUES HOTEL

Vanda Hoff, a dancer from Los Angeles, California, who has been engaged by Flo Ziegfeld for a tour of the United States, is suing the Great Northern Hotel for \$800, the value of a fur coat which she says, was stolen from her while she was staying there. The case was brought up on the 6th, but, upon application by the defendant, the case was postponed until Robert C. Moore represents Miss Hoff.

### EQUITY AIDES QUIT

Claude Archer and Lee Robinson, the former for several months past in charge of the booking department of Actors Equity, have just been leaving acted for some time as assistant to Paul Gilmore, secretary of the Actors' Equity Association, have resigned. Both, with Gene Derraux as a third member, have a sketch which they will put into vanguard, opening within the next two weeks. "Go'd Be Surprised" is the title.

### STAGING REISENWEBER SHOW

Jean Bedini has been engaged to stage the new Reisenweber cabaret show. He is the general manager of the review and Mary Maxwell, the Clair Twins, accordion players, and Redington and Grant have been signed. The show is now ready for both solo and ensemble numbers will be a feature, with two new composers, both of whom are new to the industry are Jack Myers and I. Kornblum.

After he has the Reisenweber review going, Bedini is planning to stage a new musical production which will be ready early in the new year. Its title has not been decided, but it will have the same new star with several musical comedy stars to play the name part.

### TYLER SIGNS MAY IRWIN

George C. Tyler last Monday placed May Irwin under contract, and, after the signing of the year, will negotiate as star of "On the Hiring Line." Harriett Ford and Harvey O'Higgins, the actors now in the new play, Laura Hope Crews role, broadening it out to farce to suit Miss Irwin's style and will then be sent on the road, with Chicago probably the first stop. Except for a few changes in minor roles and the casting of the new cast, it remains the same as that which played the place at the Criterion.

## Washington Fire Marshall Stops Show To Enforce Law

**Halts "Passing Show of 1919" Because Certain Scenery Hangings Had Not Been Fireproofed, Trouble Expected Elsewhere Also**

WASHINGTON, Dec. 7.—With the audience seated and curtain time fifteen minutes overdue, the management of "The Passing Show of 1919," scheduled to begin a week's run at Poli's, here tonight, was forced to call the show because the District of Columbia fire authorities would not permit the performance to be given until certain hangings used in the production had been properly fireproofed. The theatre was crowded to capacity when the announcement was made, but the management immediately began to refund ticket money at the box office. Over 4,000 were in the house at the time an ultimatum was issued.

The "Passing Show" company had used a special train from Cleveland to Washington in order to arrive in time for tonight's show. The company was transported on the last special train permitted by the railroad administration before putting into effect its drastic cut in train schedules due to the coal shortage.

The action of the District fire mar-

shall follows a meeting recently held in Washington, at which the fire regulations of the District were outlined to local managers, who were then warned that the regulations would be strictly enforced in the future.

Recently, a similar warning, calling attention to fire proof regulations, was issued by George W. Elliott, district fire marshall at Philadelphia. A new Pennsylvania law makes it a violation to permit the use of stage scenery, curtains or decorations, made of combustible material. All material must be thoroughly impregnated with a non-combustible compound before it can be used. Allowance, however, is made for scenery, curtains and decorations, when fireproofing would injure the fabrics. The warning was issued early in November, and it was announced that, after December 1st, the law would be enforced to the letter.

Failure of theatrical managers to comply with the new regulations will probably result in action similar to that taken with the "Passing Show" in Washington.

### JORDAN BUYS PROPERTY

JOHN J. JOHNSON, manager of the Jordan, an last week acquired a plot of property at 206 to 210 West Forty-first street. It was formerly a theatre site. However, it is probable that a tall loft building will be erected on the premises, either by Jordan himself, or by some party which is negotiating to take over the property from him, at a profit of \$50,000.

The property is 100 feet wide and 100 feet deep, and formerly was the site of the Indoor Tennis Club. It faces the rear of the New Amsterdam Theatre. The property was acquired at a price said to be \$338,000.

### CARROLL AND ATTERIDGE SETTLE

The suit brought in the City Court by the LeMaire-Hyman producing corporation, against Harold Atteridge and Harry Carroll, was settled last week, the amount paid being \$12,000.

However, it is expected to recover the sum of \$2,000. In the complaint, filed by Samuel W. Tannenbaum, attorney for the LeMaire-Hyman corporation, it was alleged that the money was paid to Atteridge and Carroll as advance payment for a musical show which they were to write and deliver to the corporation. The show was to be called "What Could Be Sweeter?" and the LeMaire-Hyman corporation was to have produced it shortly after it was written.

However, it is alleged that the authors accepted the \$2,000 in advance, but failed to deliver the finished script. The LeMaire-Hyman corporation, it is said, is now endeavoring to turn over the script, it is said, is because they wanted Joe Weber to be in on the producing end of it. And when the corporation that had engaged the authors to write the play could not come to terms with Weber about producing it, they turned to Atteridge and Carroll held on to the script.

In their answer, filed through Thompson, Tannenbaum, Atteridge and Carroll denied all of the plaintiff's allegations.

### "FOOL" CLOSING IN BOSTON

BOSTON, Dec. 6.—John Golden's comedy "Three Wise Fools" will start its Boston engagement at the Tremont Theatre, December 26th.

### AMATEURS MAKING MONEY

The present theatrical season is proving a lucrative one for plays produced by others besides the so-called "commercial" managers was evidenced last week. The Provincetown Players, who are holding forth in a converted stable at 133 MacDougal Street, divided the proceeds of their first production, which amounted to \$30 for each play.

The Provincetown Players originally began their dramatic activities about seven years ago in a wharf theatre at Provincetown. They have since become a group of artists and dramatic writers headed by Susan Glaspell, Eugene O'Neill and Wilbur Stowell, contributed their collective efforts to the presentation of groups of plays and plays. In 1915 they came to New York and leased premises a few doors away from their present quarters, which they converted into a playhouse having a seating capacity of 125. Last year they leased and converted their present quarters, which seat 139 people.

This organization receives no license from the city to conduct its playhouse, for their activities are conducted under a charter issued to them as a dramatic society. As such they are not permitted to sell tickets at the box-office, their patronage being derived and limited to the membership of the society. The present membership totals upwards of 1,000, each member paying five dollars per season. The membership entitles the subscriber to witness a performance of each group of plays presented during the season.

During the season, which is over a period of forty-five weeks each year, the Provincetown Players present plays during two consecutive weeks out of every five, rehearsing for the next two weeks' production in the meantime. They have thus far produced approximately 100 plays, including several three-act ones, since they first came to New York.

None of the players receives any salary, but surplus monies are divided equally among them. The only ones who do receive a weekly stipend are James Light, who devotes all his time to the presentation of plays and who not only stages and helps design settings for the plays but also acts in them; a clerk who handles the books and one general utility player whose tasks are varied nature.

### "FIFTY-FIFTY" NEARLY READY

"FIFTY-FIFTY," which closed recently at the Comedy Theatre, is, after being worked over by Harry Carroll in such a way that it meets the approval of James Fallon, head of the Tyson Ticket Company, its reported backers, is scheduled to be produced on December 29. After that, it will play a string of one nighters and then go into vaudeville, where Columbia and Chicago, where it will play for run.

### VILLAGE "FOLLIES" CAST CHANGE

Dolly Connelly withdrew from the cast of the Greenwich Village Follies last Monday. Dale and Birch have been added to the right specialty, and Paul E. Burns also is a new addition, with a special part to be written for him.

Miss Connelly, it is understood, will take up a route in vaudeville, appearing with her husband, Percy Weirlich.

### CURT HAS NEW ENTRY

John Curt has acquired a new musical play called "The Three Wishes" and has scheduled to go into rehearsal the first week in February. The book and lyrics were written by Irwin Cortlandt, George Stoddard, and Otto Motman has composed the score.

### ORGANIST CAN'T GET SALARY

SAUL FARMER, Dec. 5.—Edwin Lemare, the organist who plays at the Civic Auditorium, is having trouble with the city treasury, which has no salary and is at present playing without getting any pay whatsoever. Lemare has been with the organist about the amount of his salary for some time, and this week, John McDougall, city treasurer, announced that he would not pay Lemare any more money. The Board of Supervisors will take up the matter this week.

Lemare has been paid \$2,075 for his services since June. The original understanding was that he was to receive \$7,500 a year, although the council wanted \$10,000. This was refused by the Mayor. In the meantime, because a proper contract is not made, Lemare's demands have been held up. The claim came with the treasurer's announcement that he would not pay Lemare any more money. The Board of Supervisors will take up the matter this week.

### TAB DOING BIG BUSINESS

Conits and Tennin have received a ton of \$3,800 as their end of the gross business done by their road tab, "When Dreams Come True" during the last three weeks. This means that the act did a weekly average of \$1,065.33. The producers have booked the act in for the next three weeks at the same rate. In some towns it played, with a feature picture opposition to the regular vaudeville house on a 60 to 40 percentage basis.

The act opened in Newburgh four weeks ago and played to a total of \$1,800 for three days. The same length of time in Perth Amboy drew \$1,100. Then the act went to Dover for three days, where it averaged \$1,350, the last half being spent in Fort Jervis, where it garnered \$1,075. The act cost \$1,100 a week. It was spent in Middletown, where the act took in \$2,700, finishing the week in Middletown, where it averaged \$1,100 to a total gross, for three weeks, of \$9,825, very good business at prices that never scaled beyond fifty cents a seat. The act cost its producers approximately \$10,000. There are nineteen people and its average weekly running expenses, including salaries, do not exceed \$1,200.

### WON'T PAY FOR FIREMAN

PROVIDENCE, R. I., Dec. 6.—Whether the law providing that the proprietor of a theatre must pay for a fireman day to a person employed by him and stationed in the theatre to guard against fire, is constitutional was argued in the Supreme Court here this week in the case of Deputy Chief of Police William F. O'Neill against the Providence Amusement Company.

O'Neill complained that the amusement company failed to pay \$3 a day to Robert D. O'Neill, who was employed by the defendant and approved by the Board of Fire Commissioners.

O'Neill was stationed at the Bijou Theatre for two years and was still employed there at \$2 a day. The Providence Amusement Company found guilty on that charge, but sentence was stayed after the hearing in the Sixth District Court. The case was carried to the Supreme Court on question raised on the motion to dismiss the complaint on the grounds that the law was unconstitutional.

The Supreme Court is considering the case and reserving decision.

### DAVE VINE'S SALARY ATTACHED

The salary of Dave Vine, of Vine and Smith, has been attached by the last week by the Harry Kays Heckheimer office, to satisfy a claim made by the office of George Stoddard, from whom he has sublet an apartment last summer.

### AGENCIES PLAN COMBINE

(Continued from Page 3)  
necessity for the widespread agencies now maintained by the larger brokers at big expense. Ultimately there would be established a great general headquarters where tickets would be sold directly at a fixed excess charge of not more than 50 cents above the box office price. The saving from conducting the business in the manner proposed, would be enough to pay substantial dividend on the capitalization, it was stated. Then, too, the attention to charge for the more for the tickets would be removed, for the business would be established on a first come, first served, basis.

Leung stated that he would also merge his cat-race business in the new combine if his plan would be adopted by the other brokers.

It is estimated that the twenty leading brokers throughout the city sell \$3,000,000 of tickets each week. This would make the gross business done by them amount to approximately \$6,000,000. Figures are set at an approximate net return on the total gross means that upwards of \$600,000, or about 10 per cent, of the gross, are the profits each week for the twenty brokers, making the yearly average for each one \$300,000.

piece at the .01 level. In  
 fact, the  $\chi^2$  test is



# ORPHEUM TO CONCERT RATE NEW YORK

WILL CHANGE JANUARY 1ST

When the Orpheum Circuit effects its reorganization on the first of the year, all of the executive offices now in Chicago and San Francisco will be shifted permanently to New York. The booking and law offices will be moved East from Chicago, and the real estate office will be transplanted from San Francisco to New York. In this way, all of the Orpheum activities will be centralized to handle the expanded circuit.

Martin Beck will continue to be the managing director of the circuit, but with expansion of the circuit, his duties will necessarily increase.

George Gottlieb will continue to manage the booking activities with an increased personnel to assist him. Mort Slinger will also move his office here from Chicago and will add in handling the affairs of the booking department.

It has not, as yet been decided, whether or not Morris Meyerfeld will continue to make his headquarters in San Francisco or join the Orpheum forces in New York, although, with the shift of all Orpheum activities to the city, it appears as if Meyerfeld's services will be needed here.

The small circuits that are connected with the Orpheum under the new plans will each have a representative at the New York offices of the Circuit. The Plan and Helman interests will transfer their headquarters to New York, when, on January 1st, they become a part of the Orpheum chain.

The publicity department will undergo a reorganization also. It is likely that the routine publicity work will be handled through John Polack's office while special publicity is to be under the direction of Mark Leuschner, who was in the employ of Beck several years but severed his connection with the Orpheum following its disagreement. Since then Leuschner has been working for the Dillingham interests, particularly the Hippodrome.

Among the many scopes that the expanded Orpheum circuit will cover is the production field. Significance lies in the fact, that Beck is to become a producer again, and, according to a statement of Charles Feleky, production activities will not be confined to vaudeville but will extend to the legitimate, as well. A corporation, known as the Atlantic Play Exchange, has been formed, with Martin Beck and Mort Slinger named as incorporators.

Productions will be handled through this corporation. Feleky secured the rights to more than 100 European plays when he was recently abroad in behalf of the Circuit. Some of these will undoubtedly be used by the Atlantic Play Exchange.

With the increase in the Orpheum personnel and number of offices, the 15th floor of the Theatre Building has been taken over by the Orpheum and the present tenants have been asked to vacate on or before the first of the year.

## NEW ACTS

Seabury and Shaul are preparing a new dancing act in which Seabury will appear. The act will be billed as William Seabury and Company and was written by Billy Shaw and Biddle Cooper. Elsie La Mont, formerly of the Mosconi Brothers, the Hope Sisters, Lillian Stone, Soule Marsons, and Biddle Cooper will appear in it.

"I'm Thrifty" a musical farce, is now in rehearsal under the direction of Herman Jerome and Charles Leonard, and with a company of nine people featuring Charles Leonard, Irene Cheslinger and Marion Sullivan. It will appear on Keith's team on Dec. 15.

Allisa Page, recently of the "Whose Your Friend?" company, is preparing a vaudeville act which will open shortly.

Cliff Robins, Gerlie Joyce and Company, in a new act called "New Times Street", consisting of songs, dances and music, will open soon under the direction of Nat. Nazario.

D. Volant will do a new act with his wife, written for them by James Madison.

Edith Helene and Her Cowboys, a new act that broke in at The Majestic Chicago last week, has been booked for a tour of the W. V. M. A. time, and the A. G. & C. time.

Page and Green, in a new singing, dancing, and comedy team, are breaking in at the National the first half of this week, prior to a tour on the Low time. Joe Michaels is handling the act. Panzer and Silver, a new act will be booked for a tour of the city, by breaking in at the American, the first half of next week. Joe Michaels is handling the affairs of this act.

"Wilderness" a cowboy baritone, a discovery of Bert LeMond's is showing a new act, at Red Bank, beginning the 11th of the month.

Babe Dunbar and Walter Booth in a new singing and dancing act are to open at New York's Hoboken.

Percy Chapman and Hazel Joslyn, in a new scenic production called "The Tent" are to open in Union Hill. Buford Armitage and Annabelle Vernon are having a new sketch written for them by Allen Spencer Teepley, in which they will be supported by a company.

Monte and Lynes will soon open in a new act on the Low time written by Henry Marcus.

## ENTER CHESS TOURNAMENT

The following members of the N. V. A. have handed in their names as contestants in the chess tournament scheduled to take place soon: N. D. Hurlbut, Anthony Anders, O. F. Pike, Earle Ernlly, H. A. David, Bill Marshall, John W. Cox, Edward Davis, Henry Christenfeld, A. C. Winn, Kenneth A. Hale, and John Robert Eckert, and Frank T. Hazard.

## LARVETT SIGNS CARNIVALS

John Larvett has signed contracts to furnish four carnivals to open in Atlantic City, Pa., in April, and for an Indian Carnival to open in Shenandoah, Pa., on April 15th.

## MOSS BOOKS MERCEDES

Mercedes, the mystic pianist, has been booked on the Moss circuit and opened for the first time at the Jefferson on Monday. He will play a full week at the Hamilton next week, and beginning December 22, will appear at the Regent. Booked by Jack Linder.

# NEW CINCINNATI HOUSE IS OPEN

STARTS WITH 3-A-DAY POLICY

CINCINNATI, O., Dec. 7.—Cincinnati's newest theatre, the Palace, opened here Saturday.

The program included Harry Ellis and Dave Erwin in a singing skit, Samson and Douglas in a comedy sketch, the Tetsuri Troupe, Japanese wonder worker, Lord and Fuller, and the Hadji Samoli company in a comedy mystery offering called the Hounded Hound. It was an excellent program and played twice to packed houses. A photograph also will be a feature of the bill.

The policy in the future will be continuous from 1.00 o'clock to 11.00. Three complete Shows will be given daily, including Sunday. Prices range from 50c in the boxes and 20c in the balcony. These figures include war tax.

## LESLIE BENEFIT NETS \$6405

The books of the Bert Leslie Benefit Fund were closed on Saturday and after all expenses were paid, a balance of \$6405 remained. Of this \$147.77 was paid to lift a mortgage on the Leslie home and the balance remained in the bank and is to be paid to Mrs. Leslie in weekly installments. Joe Maxwell handled the entire affair.

## SHUBERTS SIGN AL SHAYNE

Al Shayne, now appearing in vaudeville, has the Shuberts under his agents, Davidow and LeMaire. This concern has also effected a five year contract with the Shuberts for the vaudeville act known as Luba Meroff and Co.

## MAC KONG INTO VAUDE

William B. Mack, who closed with "A Voice in the Dark" on Saturday night, is going into vaudeville in a playlet under the direction of Joe Maxwell.

## MUST DROP BILLING

Sun Four Ltd must discontinue to bill his act as the "Imperial Pekinese Troop," according to a decision of the National Vaudeville Artists' complaint bureau. The complaint was brought by Long Tack Sam, who claimed prior to the bill, both withstanding the decision, the defendant appealed to Long Tack Sam to allow him to continue to use the old billing, but Sam was insistent in the matter and threatened to once more bring the case to the attention of the N. V. A., if the infringement continued.

## ELTINGE SHOW REORGANIZED

SLAY FRANKLIN, of Dec. 6.—Julian Eltinge, who sails from here on the 22nd, aboard "The Siberia" for a tour of Australia and the Orient, is to be followed by a tour around the world, has reorganized his show and it now includes Le Beers, Winona, Winters, The Littlejohns, Ford and Price, Kathleen Dewey, Coco Gargoline, Dewey and Rogers, Phyllis Gordon, The Mitchell, Carl and Marionne, and a bevy of dancing girls.

## SAYS SONG IS HIS

The team of McManis and McNulty will have to stop using a song entitled "I've Been on the Bum Ever Since," if Dave Thursty's complaint is looked favorably upon by the N. V. A. Thursty by claims he has an exclusive right to this song.

## LOWE TEAM GOING STRONG

The Marcus Low Basketball Team, which has defeated all the theatrical basketball teams and all the good amateur teams around here, has been forced to go after some professional teams for excitement and, accordingly, went out of town about two weeks ago and beat the Ansonia team up at Ansonia, Connecticut, by a score of 23-14. The team, which is composed of Alex Hanlon, Jack Hanlon, Moss Schenk, Al Friedman and Al Schwartz, plays the Vandy and Schenk team at Arcadia Hall, Brooklyn, on the 21st.

## KITTY GORDON HAS SHOW

Kitty Gordon and Jack Wilson will play only four weeks in vaudeville, all the time of the season. The show which will appear in a production. Its title will be "Lady Kitty, Inc.", the book by Edward Galt and the lyrics by Silvio Hahn. Both Miss Gordon and Wilson recently closed after a rather disconcerting tour as the stars of "Love for Sale," a Joe Dates production.

## MAY WIRTH HAS ACT

May Wirth, premier baritone rider with the Singing Bros, Barium and Bailey Combined Shows, has taken up a route in vaudeville, opening at the Bushwick theatre, Sunday evening, and is using seven people, besides herself and five horses. Her route is without a break up to the middle of March.

## DISPUTE OVER LEMON TRICK

A complaint to the N. V. A., recently launched against Frank Gordon, by Jarrows, is being fought hotly and vigorously, in answer, states that the lemon trick which he is accused of "lifting" has been done by him for more than eleven years. He avers that the trick does not belong to Jarrows and states that a magician by the name of Walter claims to have originated it. He also denies that he is using any of Jarrows' patter, as he was stated in the complaint. The matter will not come to any decision in the matter yet.

## SCARED BY PTOMAINES

Because Eddie Richards thought he had an attack of ptomaine poisoning, Bennett and Richards were off of the Bushwick bill last Saturday evening, and were replaced by Jean Chase and Company, recruited at the eleventh hour. The attack was thought to have been turned to the bill again for the two Sunday shows, however.

## LITTLE BILLY SIGNED

Little Billy has been signed for a part in the new Oliver Morosco piece which went into rehearsal this week.

## N. V. A. TO PLAY CHECKERS

Following pool, billiard and chess tournaments, the National Vaudeville Artists' association announced an agreement which will start on December 15th. Among those who have already entered the arena are Anthony Andrew, Claude Barrett, A. C. Winn and Charles L. McDonald.



## PALACE

The pictures opened and were followed by the Mangan Trompe, consisting of seven people who presented a series of acrobatic stunts that were heartily applauded. A trick called "the human somersault" was a corer but would have got a bigger hand had it been emphasized in the finale.

McMahon, Diamond aided by Miss Rosevere proved number two spot is not necessarily bad, for they stopped the show. Diamond uncovered a few eccentric steps that were the signal for thunderous applause. Miss McMahon, as the "rue doll," was thrown about the stage by Diamond to the delight of all, and when she removed the head piece to prove that she was not a doll the house applauded. Miss Rosevere sang pleasingly and, all told, the act is a sure winner.

"The Little Cottage," presented by George Choo, is a good girl act and the male principals, Frank Sinclair and Cliff Dixon, held up the offering. Sinclair is a smart light comedian who delivers many old "gags" but manages to get results. Dixon, as the juvenile, sang well and read his lines excellently. The act says in the middle when somebody number is done. Most of the time the speaker answered while the audience "shivered." This is the only weak portion however. Miss Goldie Collins did well with her role, and the act was enjoyed.

Beatrice Herford offered three characterizations, namely, "In the Hat Department," "The Matinee Girl" and "The 10c Store." The last met with hearty applause and laughter.

"The Quin," billed as Broadway's latest, surely lived up to the billing. Frank Hale "found" her, and has surrounded her with Frank Farnum, George Ecker and the Memphis Five. Miss Quinn will undoubtedly be held over, for the act was nothing short of a sensation. The loud playing of the band's solo toned down the offering would be perfect. Farnum is a dancer who can hold his own with the best and when he comes to comparing Miss Quinn with other "Jazz" dancers, she is "there" a mile. Her beautiful figure lends a charm to all she does. She proved that she is an artist in her line. The audience gave her and her assistants a standing demonstration when the act was concluded.

"Topics of the Day" was flashed during intermission.

Blossom Seelye, always a favorite at the Palace, galloped many new friends for she never worked better. Benny Fields is more than an assistant. His monologue and song scored a huge hit. Grossman sang well but should omit the test ballad, because it is old and slows the act. Miss Seelye wore some beautiful gowns, and is possessed of much grace.

Williams and Wolffe are always a hoot, but, at this performance, they were a riot. Every move of Williams brought forth merriment and the audience fairly rocked with laughter.

Bothwell Browne has spared nothing to make his act one of the most prevalent in vaudeville. Costly and elaborate costumes are constantly on view, and the music of the Browne Sisters was appreciated. The dance, wherein Browne offers his "Dance of Jealousy" brought gasps of admiration from the house. The act closed the show and held them in.

J. D.

## VAUDEVILLE REVIEWS

(Continued on Page 10)

## RIVERSIDE

Elmer El Cise walked on and played a few selections on the xylophone, much to the delight and amusement of the audience, which seemed to like his scrobbatic manner of putting things over to the extent of giving him two encores. He started the bill going fast.

Propper and Murat were on second, and showed some new stunts in the way of strong arm work that scored a knockout. These stunts were done of hand to hand stunts that are not only out of the ordinary, but actually exciting.

The Wilton Sisters have not changed their act one whit since the writer last saw them, with the exception of getting new frocks. They rendered their program of musical numbers and took some encores, bringing many on for one of them. The girls got away very nicely.

James Thornton бил himself as the youngest of the oldtimers. We won't deny that, but we want to say that Thornton can make a lot of the new timers blush. He is celebrating his fortieth year on the vaudeville stage with a bright and witty monologue that is bound to reach everyone's funny bone. Florence Tempest and Company, consisting of George Harries, the piano, and Allen and Allen, in song and dance, offered her "Tumble in Love." She scored a hit, that was no means a small one. Miss Tempest is a very likeable person, and the audience took to her immediately. Her act is a pleasing bit of business exceptionally well handled.

"Following Intermittion and the 'Topics of the Day,' came Jack McClinton and May Carson in their specialty on roller skates entitled "Sarah." The act is a combination of difficult roller skating stunts and dancing, with some real clever comedy interspersed, although it is a pity that the act could be done without McClinton doing the bulk of the difficult work and his stunts were greeted with deserved applause.

Frank Hurst, who for some time supported Jack Wilson, Lucille Cavanaugh, Besie Clayton, and other stars, is now by his lone and and his opening number explains to the audience the reason for this. Following this explanatory number he offered a straight singing act, with the exception of a few comedy lines that he injected between numbers to relieve the regular routine. Hurst possesses an abundance of personality to which is added a fair singing voice, ability to dress well, and a good appearance. He is assisted by Edgar Dean at the piano.

Pat Rooney and Marion Bent have played the act for some time. The act is a whole entertainment in itself, and, had they cared to, they could probably have made it into a three act show, put it on Broadway and sat and watched the dollars coming in. In it, they have the assistance of Miss. Marjorie, already becoming a star, the dancer, Frank Gill, Vincent Lopez and his kings of Syncopation, Zella Beaneau, Zella Love, and a great many more.

Jean Duval and Company, presenting a series of artistic poses closed the evening, and scored a big hit, and fully earned a good word, all in all.

S.

## COLONIAL

May Harrah and Jacqueline led off the bill with a skating offering that was appreciated.

Wish Wynne offered only two characterizations and then took an encore. She opened with the "servant-girl" bill, and then offered a "school-girl" character which also went over for a big hit. For an encore she offered a comedy number which sent her off to much applause.

Those two "dark clouds," Bennett and Richards, received torrents of laughter. Their familiar opening never fails to get a big laugh at the start of the act and the patter is up to the high standard set by the opening. This pair can shake a mean pair of boots, and, as usual, they left the audience wanting more.

Miss Julie was not the slightest handicapped by the big hit scored by the preceding act, and on her entrance, she was met with a big hit. Her "one girl revue," is a winner. While her voice is not always true to the star she is imitating, the mannerisms never fail to convince, and that is where Miss Juliet tops any other act of her type. After taking several encores, she was called for a encore for a closer. She offered her "Girl Behind The Counter" bit. She could easily have scored as long without getting the least boreome.

Imhoff, Conn and Coreette were also greeted with applause. Hugh Conn, while appearing in the bill, is not with the act, owing to illness. But Jerry Herzell, who is doing the "rube fireman" bit, gives a very pleasing performance. In fact, very few in the audience were aware that anyone new was in the cast. Miss Corene also pleased. The audience was in continual all through the act, and, although it closed the first half, it trio took quite a lot of the show.

In fact, the act shared honors with Jack Wilson for the laugh hit of the show. The audience applauded the excellent manner in which Ben Roberts and his orchestra rendered their jazz selection during intermission and he could have taken a few further up on the bill. Rene Arnold and Jack Boyle would have given a much better account of themselves.

Kitty Gordon and Company found a big welcome and made the most of it. The Dapling Kennedys were programmed as part of this offering, but Lester Sheehan and Vera Berensford did the dancing. In fact, Charles Seunt at the piano, a young man who plays the saxophone and clarinet, and another young man who sang in a very good voice from a box, made up the rest of the company. The act went over for a big hit. See New Acts.

Jack Wilson, assisted by George Burke in the first part of his act, and Kitty Gordon and Vera Berensford in most of it, also found a big welcome. The act of the best comedy acts in the business.

Cora Youngblood Corson and her K. C. Love, were a great many a welcome, owing mostly to the lateness of the hour. The instrumental offering in pleasing, and those who stayed showed their appreciation.

G. J. H.

## ROYAL

The Three Little Girls opened the show. They offered bits of Scotch vaudeville, consisting of singing and dancing. The girls open with a trio number and their voices blend nicely. One of the girls does some very good tap dancing. Another dances a toe-high-Filing. The girls, who are exceptionally well. In the opening spot they took a number of bows and went off to good hand.

Jackie and Billy, two cockatoos, were brought up from the second half exchanging places with Dotson. A neatly attired woman, possessing an attractive appearance, put the birds through their routine. One of the birds did a number of stunts, which consisted of answering questions in arithmetic by ringing a bell. The other bird, however, is a rare specimen in vaudeville. It talks, sings, dances, and, in addition, imitates a dog barking, a cat meowing, a baby crying and other stunts as exceptional. The audience was highly entertained by the cockatoos' intelligence, and gave the act generous applause.

Homer Miles and Company offered a serio-comedy playlet called "The Roughneck." Miles plays the part of the husband, and the other roles. He does an etiquette and correct behavior in public and is ashamed of him because of his roughness. The man she points out as an example, and finally he is called. The playlet, on the whole, pleases. But there are a few spots which are excellent. The act was well received to much better advantage. The work of all three lacks conviction.

Jimmy Fallon and Russ Brown stopped the show. Brown was singing and singing. Brown was compelled to take an encore with his ballad, after singing one chorus. The boys have added some new gags, among them one about "Fairy Soap" which is rather shady, but the Royal audience didn't "get it."

Fallon's Bert Fitzgibbon imitation proved to be a riot. The boys are clever and handled their material excellently.

Maebel McCane and Company were a solid hit in closing the first half. Billy Taylor sang well, and the dancing of Tom Bryan and Lillian Broderick always pleases. Miss McCane was accorded a big hand with her "dream" number, and the jazz finish sent the act off with a splash.

Dotson is a favorite at this house, and, after taking two encores, stopped the show. This boy is one who can shake a mean pair of boots, and his "hit" bit gets one to wondering how his hand stay on his shoulder.

Thomas Dugan and Babbette Raymond, assisted by a man who takes the part of a butler, not badly, offered a pleasing comedy skit that went over very nicely.

A lot of the material has been done already, but most of it was new to this audience. The idea of an apple falling from a tree every time one tells a lie resembles the red and white, straight idea in Harry Green's new act, now playing the Orpheum theatre. Dugan is a dandy comedian and is capably supported by his partner.

Stasley and Cowan, with Estelle Davis, scored the highest hit of the evening. The act was one of the best of the preceding acts.

Monsieur and Madame Air W. Loyal closed the show with a comedy skit, which featured bicycling stunts and a very well trained dog.

G. J. H.



# THEATRE

## IRENE FRANKLIN

THEATRE—*Mt. Vernon*.  
STYLE—*Singing Comedienne*.  
TIME—*Fifteen Minutes*.  
SETTING—*Full Stage (Special)*.

Irene Franklin is now doing a single act, with the assistance of a pianist who was not noticed when the act was reviewed. But the fact that Burton Green is not with her, will not make any difference to the average audience, for Miss Franklin's performance is one that will always please. The pianist in her new act also fills in between numbers with a few solos, all of which are well played. About the only difference between the pianist and Green is that the latter, which was formerly carried on between Green and Miss Franklin, is not offered in the act.

In her opening song, Miss Franklin tells the audience that she will sing some new ones in the latter part of the offering. Following that came a number, "I'll Always Be Just Little Redhead to You." "The Waitress," "I'm Bringing Up a Family," the "Chambermaid" and "Redhead" songs were then offered in turn, and it seems that they for some time have lost their popularity from the reception accorded them.

The number which followed was done in rhyme and was the story of a song about the little Hebrew girl who wants to give her teacher a Christmas gift. But she just got the proverbial "T." This one is also familiar and is, as yet, a gem of comedy and pathos.

A "Freemee" number and a neat little soliloquy closed the act. Everyone knows Miss Franklin's style and artistry. Her hair is still shown to good advantage in the opening numbers and retains its color and luxuriance. Despite the length of the act, it will leave the audience wanting more. In the way, it is the only piano act in vaudeville that does not use a piano lamp, as Miss Franklin announced in a gas.  
G. J. H.

## BARTMAN AND SAXTON

THEATRE—*Mt. Vernon*.  
STYLE—*Singing*.  
TIME—*Fifteen Minutes*.  
SETTING—*One*.

Two very neat appearing men, who possess excellent voices, are offering a routine of songs delivered in a manner that should soon land them on the big time.

The open with "Pagelland," and then break into a medley of popular numbers. A solo by the bartons follows, then more songs, and a special announcement of an original number. The tenor then offered a solo and the closed with a yodelling number, one of them playing a guitar accompaniment.

In addition to good appearance, personalities and voices, both men are good performers and showed it all through their acts. In the second spot, they scored a hit of big dimensions and should find it an easy thing to repeat in other houses.  
G. J. H.

## THE MODEL MERMAIDS

THEATRE—*Proctor's 125th St.*  
STYLE—*Tank Act*.  
TIME—*Fifteen Minutes*.  
SETTING—*Full Stage (Special)*.

Five girls, one of whom acts as announcer, constitute this act. Four of them are swimmers and diving and, in their routine, showed quite a few dives that are new. All possess a good ability and may even wait for an exceedingly long time, showing that they have the right to bill themselves as "mermaids."

The act can close any big time show and hold interest.  
G. J. H.

## NEW ACTS AND REAPPEARANCES

### WILLIE ZIMMERMAN

THEATRE—*Proctor's 5th Ave.*  
STYLE—*Prose*.  
TIME—*Fifteen Minutes*.  
SETTING—*Full (Special)*.

Willie Zimmerman is not a protean artist in the true sense of the word. His ideas are quick and remarkable, but he does not keep secret from his audience how it is done. His act is entitled, "Moments at the Peace Conference," and his work is a representation of the mighty figure present to sign the Treaty of Versailles.

By appearing first in one, before a special drop, he announces what he will do, and then, on a full stage and before a large mirror in full view, he makes up for his parts. Impresiveness and reality is lent to the atmosphere by a long table set right to left across stage, at which six Louis Quinz chairs are placed.

Zimmerman gives representations of Clemenceau, von Mulung, Wilson and Lloyd George, each as he signs the treaty, and the characterizations, aided by make-up, are breathlessly real.

A soldier of our own Civil War, however, is an American and adds the effect. An encore, in which General Pershing is represented, brought back the atmosphere of the World War, and the applause was tumultuous. M. F.

### JARVIS AND HARRISON

THEATRE—*Proctor's 23rd St.*  
STYLE—*Man and Girl act*.  
TIME—*21 Minutes*.  
SETTING—*Full Stage*.

Before a set representing a comfortable little cottage, with hedges, gates "everything Jarvis and Harrison are representing an excellent little comedy skit. A woman enters out of the cottage, masked and with gun in her hand. She kills the man.

Then the laughs begin to come and they keep coming right up to the finish. The tale at first, concerns the hold-up and the reason for it, with the man taking the whole affair as a huge joke. Then off comes the mask and the finder he is facing his wife. They start to quarrel. After a while, wife begins to cry and tells of her character. She has been broken because her father died and left her \$100,000 and a house. Hubby signed a check for the money, and the wife and shows her how much, by moving into her house.

The act is full of witty cross fire, with some excellent bits of business added for good measure. They close with a very neat little love song and dance.  
S. K.

### GEORGE ROLLINS AND CO.

THEATRE—*Proctor's 5th Ave.*  
STYLE—*Comedy Sketch*.  
TIME—*30 Minutes*.  
SETTING—*Special*.

George Rollins and Company are presenting a character sketch that is sure to be a laugh getter. Rollins plays the part of second assistant to a first assistant plumber. The woman is the owner of furnace that needs fixing and the two men are called in to do the job. Rollins comes the man and the first assistant with an eye open for all comedy possibilities, and gets many a laugh out of his character.

The lines in the act, most of the time, the two men, are very clever and the laugh getter. The comedy sketch is an asset of no mean value. The finish of the act, however, leaves

### RALPH HERZ

THEATRE—*Madison*.  
STYLE—*Monologue*.  
TIME—*Twenty-five Minutes*.  
SETTING—*One and Two*.

Quite a few musical comedy stars have come into vaudeville of late, and, after a lot of publicity, have disappointed the average audience's expectations of what they were to receive. It was, therefore, a pleasure to see the work Ralph Herz, late of "Monte Cristo, Jr.," in two acts for his vaudeville offering. It is one that will disappoint no one, for it possesses class and originality and is clever from start to finish.

Herz uses a black drop in one, and, for his opening bit, it is drawn aside, on some structure portrays the "Devil." In this opening number, he satirically tells of the various pests which exist on earth and tells the audience that he wonders where they go after death, for he does not admit to Hell.

This number, as well as the entire act, is spoken in verse, in time to music.

The next bit is done in one, before the black drop. In this, Herz portrays a college professor of the future, delivering a lecture on the ailments of the bedroom, before prohibition, such as cocktail shakers, bars, pretzels, "schooners," swinging doors, etc., and tells what the use of each was for.

A song came next, ending with a catchline "Certainly Not—No" and was a riot of laughs at this house.

In his closing number, Herz was assisted by a very young girl, who posed in various colorful baby-gowns while he, in another spot, delivered a dramatic recitation on women, showing how they are all matters of flight, each color representing the different women, as man sees her various moods. This is a classic and, as a closing number, is sure-fire anywhere.

For an encore, he used a restricted published number, which only four artists are now using. At this house, he stopped the show, after talking the encore, and then easily do so in most big time houses. The act is set very nicely, the material excellent and the delivery an artist—what more can be desired?  
G. J. H.

### LAWRENCE AND NEWMAN

THEATRE—*Proctor's 125th St.*  
STYLE—*Singing*.  
TIME—*Twelve Minutes*.  
SETTING—*One*.

A neat appearing couple who possess pleasing personalities, but were a bit handicapped by nervousness when they opened, make up for it in this, however, can easily be remedied in a very short time, for they were well off the act here. They can improve their routine by getting later numbers than those used, and then then deliver into a pleasing act for the three-act.  
G. J. H.

### THEODORE BEKEFI & CO.

THEATRE—*Harlem Opera House*.  
STYLE—*Dancing*.  
TIME—*Fifteen Minutes*.  
SETTING—*Special*.

Here is an act that gets over more because of the way it is dressed and presented than by reason of the ability of its performers. By all we do not mean to infer that those in the act have no ability, for, as a matter of fact, they possess a considerable amount of talent. But the act is not unusual, and it is the "flash" quality that takes it away from the best on track.

When the curtain rises, a quartette of cornists leads the act to the set, wearing quaint costumes of the Colonial type. They play while Bekefi and a girl partner do a Russian dance which is quite original. Upon the exit of the dances, the cornists play another number, after which another Russian dance is introduced. A solo dance by another girl is next. The dance is executed well and is a very nice piece of special mention. The man then does a "rob" jig. The routine closes with a Russian dance, and Bekefi and his two girl partners in typical Hollandaise costumes.

The act is a little better, but at no time does it get much above that mark. It is the setting and music that will book this act. H. J. G.

### BURKE, WALSH, DOUGHERTY

THEATRE—*Proctor's 125th St.*  
STYLE—*Comedy, Dancing*.  
TIME—*Fifteen Minutes*.  
SETTING—*One and Full Stage*.

There is one trio act playing in vaudeville at present, and they call themselves as a "Treat in Trios." Burke, Walsh and Dougherty could easily take that billing, and yet not claim too much, for they are far above the average trio in both originality and versatility.

The two male members, a postman and a messenger boy, start the offering in one, putting over some very good and easily dancing, and an excellent patter, which leads them to the set in full stage. The third member, an extremely pretty girl, is discovered there, costumed as a mail, in a short black frock, that stops a few inches—quite a few—above her knees. On the entrance of the two, patter ensues between the three. One of the young men plays the piano well, the other the harmonica in good jazz manner, both singing and all dance excellently.

The act does not lag for novelty or interest and should prove a winner.  
G. J. H.

### ROSE AND LA DOL

THEATRE—*Proctor's 125th St.*  
STYLE—*Talking, Singing, Dancing*.  
TIME—*Fourteen Minutes*.  
SETTING—*One*.

The lady member of this team started the act with a piano number, and, at the close of this number the spotlight was flashed on the drummer, who gave an exhibition of jazz work on the drum. Some pater between the girl and the drummer, who is the other member of the act, led to the next number, which was done on stage and both went through a dance. The rest of the offering consisted of a few songs, which were well handled by the performers and handle their material well.  
G. J. H.

## FOREIGN NEWS

London Renews Plans For  
National Theatre Memorial

Construction of Shakespeare National Theatre Memorial Will Be Under Way Within Six Months According to Lord Ebury  
Lytton Who Sponsors the Project

LONDON, England, Dec. 7.—Plans for the erection of a Shakespeare Memorial National Theatre are again being pushed forward since Lord Ebury Lytton has interested himself in the project and promises to see it through. He expects that construction will start within the next six months.

A site is now being sought for the building. It is estimated that the total cost of building, exclusive of the site, will exceed £250,000. Donations are now being accepted and, later, a more active money raising campaign will be inaugurated.

Already, the personnel for the theatre is being perfected. Lytton is running

a company which will form the nucleus of that body, and they are giving performances both for the purpose of raising funds and to train the public in the kind of drama that will be produced in the projected theatre.

The scheme for a national theatre was given birth in 1909, but delays and excessive expense for the staff and other unnecessary related the materializing of the theatre. With the outbreak of the war in 1914, plans were necessarily dropped. At the time that the theatre was first proposed, it had been planned to complete its erection by 1916.

## COURTINDE HAS NEW PLAY

LONDON, Eng., Dec. 6.—Robert Courtin, a new musical play, called "Too Many Girls," which is to be produced in Liverpool on the 22nd, with a London engagement in the Spring, to follow.

## DEFRECE BUYS THEATRE

LONDON, Eng., Dec. 6.—Sir Walter DeFrece has purchased the Birmingham Hippodrome and the adjoining City Assembly rooms and will convert the whole into a first class amusement palace, spending about \$150,000 to \$200,000 on improvements.

## PAYS 10% DIVIDEND

LONDON, Eng., Dec. 6.—The Varieties Theatre Syndicate Ltd., has declared a dividend of 10 per cent for the year ending September 30, 1919, tax free. Some \$107,830 is to be distributed. This profit is almost the result of the pick-up of business after the armistice.

## HAD STAGE MANAGER HELD

LONDON, Eng., Dec. 6.—Ethel Barnes, an actress, had Ernest Grata, assistant stage manager of the Oxford Theatre, Oxford Street, arrested for the theft of a diamond brooch which she lost on the stage of the theatre. Grata pawned the brooch which she lost on the stage of the theatre. Grata pawned the brooch for £20. He was dismissed after being bonded over to appear for trial within a year, if called upon. He was dismissed because of ill health and physical injuries.

## VIENNA WANTS MOSCOWITCH

LONDON, Eng., Dec. 6.—The Jewish actor Maurice Moscovitch has turned down an offer from Vienna to appear at the principal Austrian cities with the notable Court Theatre company in "Merchant of Venice." He has been making a great hit here in his dramatic roles.

## CUTS OUT MATINEES

Marie Dressler, with "Tillie's Night-wares," has been playing to such small houses that the management has decided to do away with the matinee. Dressler has been way off and it is doubted whether the returns will be sufficient to carry the production during its stay.

## 2ND "JOY BELLS" A HIT

LONDON, Eng., Dec. 6.—The second edition of Albert De Courville's "Joy Bells," in which the only thing out of the old show is "The Bird Cage," was just as big a hit as was his first "Joy Bells."

Among the first features presented are a skit on "Prohibition," featuring George Robey, a farce entitled "Laugh," in which George Robey and Shirley Eclough appear; three variations upon the theme of "Apple Blossom Time," in the first of which the author shows how the idea would be treated by Oscar Asche, and introducing Rupert Harrell as a character; and Fred Allendale as a burlesque of Oscar Asche in Chu Chin Chow, the second variation being a "Society Play," and the third a travesty of Grand Opera, with Mr. Robey as a wonderful tenor and Miss Kellogg as a marvelous soprano. Another new item is "An Interruption," and a spectacle "India" with Dewey Gibson as High Priest rendering a characteristic song; and Miss Kellogg as an Indian Prince. Others in the company are Phil Lester, Winnie Melville, and Netta West.

## OPERA HEARS ROOSEVELT KIN

PARIS, Dec. 6.—Hilda Roosevelt, cousin of the ex-President, made her debut at the Opéra Comique this week in "Maison." Her performance was given high praise by the critics.

## CRITIC CHALLENGED TO DUEL

PARIS, Dec. 6.—Because he gave an adverse criticism of Alphonse Fraus's new show, Ernest Charles, noted dramatic critic, has been challenged to a duel by the former. Frank is director of the Theatre Gymnase.

## BILLY MERSON HAS NEW ACT

LONDON, Eng., Dec. 6.—Billy Mereson, the comedian, has produced a new farcelet with himself in the leading role, which has met quite a favorable impression here.

## CHALLAPINE NOT DEAD

LONDON, Eng., Dec. 6.—The report that Fyodor Ivanovitch Chalapine, the Russian singer, had been murdered by a Bolshevik, has been denied by a Helsinki dispatch announcing his appearance in a new opera "Favoritka." The report was based on the fact that he was suffering from the plague, his Bolshevik friends had shot him.

## CHICAGO NEWS

Coal Strike Hits Chicago  
Theatres Almost Viral Blow

Some Are Closed Part of Week and Open the Rest While None Can Give More Than Six Shows—Business Affected and Cut Way Down

The coal strike has certainly hit Chicago theatres hard, for they are forced some of them to be closed part of the week and cut down the number of performances in others. As a matter of fact, no Chicago theatre will be allowed to give more than six shows. The situation is considered very serious here.

The Palace Music Hall remained closed Monday and Tuesday afternoon and evening and will operate only evenings the rest of the week with a matinee performance on Saturday. But not so with the continuous vaudeville houses. They will remain closed the first four days of the week and open the last three.

The recently passed ordinance eliminates motion picture theatre entirely. Manager Tisdale, of the Majestic Theatre, announced that he would operate his vaudeville house under the same clause as a motion picture theatre. The continuous vaudeville houses also state that they will remain open under the same condition.

## STERNAD TO MANAGE HOUSE

Jack Sternad, for a number of years prominent in theatrical booking and producing circles, has been appointed manager of the New State Congress Theatre, assuming his duties there on Tuesday of this week. He has been in retirement for the past year, but the offer made him come out of his retirement and get back into active harness again.

## TRIES SUICIDE

Lotta Rich, well known in musical comedy, burlesque, vaudeville and cabaret line, endeavored to commit suicide last week by swallowing iodine and producing circles, has been appointed manager of the New State Congress Theatre, assuming his duties there on Tuesday of this week. He has been in retirement for the past year, but the offer made him come out of his retirement and get back into active harness again.

## AFTER "UNDER 21" SIGNS

The old time "get 'em" signs in front of theatres, which read "No one under 21 admitted to this theatre" are being abandoned, if an ordinance recently drawn by Alderman George M. Maypole, is accepted by the City Council. The ordinance is being pushed to fight the issue to a finish in an effort to do away with such misrepresenting signs.

## GOLDBERG TAKES OVER HOUSE

Lew M. Goldberg, the agent, has taken over the Harper theatre, which is expected to succeed Marie Lloyd at a high class vaudeville house. It will be open January 1, booked by the Western Vaudeville Managers' Association.

## "CIVILIAN CLOTHS" DUE

William Courtney has been selected as star to succeed Marie Lloyd at the Olympia theatre. Courtney will act "Civilian Clothes." The Olympia theatre is a first class vaudeville house for Courtney. He will open on Dec. 21.

same condition, but it is thought probable that they will be unable to do this owing to the fact that they must consume electricity for lighting purposes, while a motion picture theatre does not. However, this point is to be settled between the Government agents and the management of the various theatres. All other Chicago theatres, including musical comedy and legitimate houses, will give but six performances a week, thereby obeying the orders of the Government agents.

All Chicago theatres are said to be well stocked up with coal and should any of them violate the orders they will be closed up immediately, their coal commandeered and their owners arrested and forced to stand trial. The vaudeville houses are said to have a scheme whereby they will sprinkle motion pictures throughout their program with the hopes that they will then be classed as a motion picture theatre. The Majestic is said to be heading this scheme.

## OPERA DIRECTOR SUES

Phillip Stein, director of the Boston American English Opera Company, has filed a suit against a person known under the stage name of Estella Valensia. A Leon A. Berezniak represents him.

## BEREZNIAK IS BACK

Leon A. Berezniak, the theatrical lawyer, has just returned from a trip to New York, Boston and Pittsburgh. While in New York he made his headquarters at the N. Y. Club and the Pennsylvania Hotel.

## LOUISE STEWART WINS

The suit of Louise G. Stewart against her husband, Jack Roy Stewart, on the grounds of cruelty, was decided in her favor. Stewart last week in her favor. She was awarded \$10.00 weekly alimony and the custody of her child.

## RESTRICT STATE LAKE

The State Lake building, which houses a number of theatrical and music publishing firms, has been placed under restrictions along with other Chicago buildings, opening at 9 A. M. and closing at 3.30. Under the recently passed ordinance the buildings can only operate six and one-half hours a day. Starting Monday, the day will commence at 12 noon and end at 6 p. m. It is hoped there will be a possible chance that the working hours will be cut to four hours daily.

## COHAN'S DAUGHTER ACTING

LONDON, Eng., Dec. 6.—Ethel Leaver and George M. Cohan's daughter, George Cohan, who made her debut on the stage in "Mr. Flip Flaps By" in London. The play will be produced by Dion Boucicault and was written by A. M. Mine.

## "RECKLESS EVE" GETS DIVORCE

Florence Worth, one of the principals of the "Reckless Eve" company, was granted a divorce on Dec. 15 by Judge Robert H. Worth. She was granted \$8, a week alimony and other property.



## (Continued from Page 1)

patrices (R. 1968-1969) as follows:



Continued on Page 24)

## FRENCH SOCIETY SUE FOR A HALF MILLION

Three Suits Filed Against Musical Organization in Which Damages Amounting to \$555,683 Are Sought

Three suits to law in which damages aggregating \$555,683 are asked have been filed against the Societe des Auteurs, Compositeurs et Editeurs de Musique, the famous French organization which collects a performing rights fee for the public performance of the compositions of its members.

The American Society of Authors, Composers and Publishers of New York, an organization patterned along the lines of the French society, is the plaintiff in one of the actions and asks for \$500,000. In the second, the American society alleges that a contract was made with the French concern on July 30, 1910, whereby Orville Robillard was to act as its agent here.

Originally the contract was for five years, so the complaint alleges, but a clause in it provided that it should run for five years more at the termination of the original period if notice in writing was not given of its cancellation.

Under the terms of the contract the complaint goes on to allege, Robillard was to receive 50 per cent of all money collected by him under the agency contract. Later, it is alleged, an additional contract substituting the Society of Authors and Composers as agent instead of Mr. Robillard.

The French society, so it is alleged, violated its contracts by appointing Oscar Ouso its agent here and the \$500,000 asked for the suit is to cover the damages said to have been sustained by the plaintiff.

Orville Robillard, the plaintiff in the second action, alleging that he rendered professional services to the defendant in legal matters of the value of \$50,000, and that he expended \$3,000 in its behalf bringing the total amount demanded up to \$53,000.

Horne, Grossman and Vachon, the attorneys have brought the third action against the French society and demand \$885, as an unpaid balance for legal services alleged to have been rendered the defendant.

The French society, which has been in existence for many years is a big factor in foreign musical circles. It has collected enormous sums of money for its members and is one of the most powerful organizations of the sort in the entire world. During the year prior to the war it collected in France alone the sum of \$1,000,000 for its members. The American organization, but a few years old, is by no means complete in so far as its list of members is concerned, expects to become more powerful financially than the French society.

## MAXWELL HAS NEW SONG

Joe Maxwell, the theatrical manager and agent, has completed a new song called "Love is the King of the World." The song has been chosen by a number of singing artists who have been so enthusiastic over it that its reputation has reached a corner of the hearts of the listeners and some spirited bidding for the publishing rights is now going on.

## MEYER WITH THE REMICK CO.

George Meyer, the songwriter, recently with the Remick Co. has signed to write for Jerome H. Remick & Co.

## GILBERT OUT OF LUCK

Wolfe Gilbert is out of luck in so far as accident insurance is concerned. Wolfe for years carried a good stout policy, but last week, while checking up the matter discovered that he had been carrying accident policies for over fifteen years and found that these had he as much as slipped on the pavement or wrenched his ankle on the rail. He thereupon cancelled the policies believing himself immune in so far as accidents are concerned. The next day he was slammed into an automobile accident which bruised him from head to foot and broke a rib besides.

## FLYNN AT THE RACES

Jimmy Flynn was a big hit all last week at the six-day bicycle race where he scored a hit all through the week singing "My Baby's Arms" and "I Know What It Means To Be Lonesome."

## BELCHER WILL INVADE

The will of the late Frederick E. Belcher, who died on September 11th, has been declared invalid by Surrogate Fowler, for the reason that while it is in the handwriting of the deceased and signed by him, it bore the signature of but one witness, Joe Keitt. The will was offered for probate by Mrs. Belcher who by its terms inherited the entire estate, no bequest having been made in it to Maxine Belcher, a daughter by a former wife. As she was a minor, the court appointed Oliver A. Goldsmith, her guardian, who brought the proceedings to nullify the will. Surrogate Fowler in his decision says that at least three witnesses are necessary to the valid execution of a will in this state, and the alleged will of this decedent is therefore denied probate.

The decision leaves the Belcher estate as though he had died intestate and the daughter will therefore receive a share of his property.

## WEISLYN IN SAN FRANCISCO

Louis Weislyn of the New York office of the Daniels & Wilson Co., is on his way to San Francisco where he will make his headquarters at the home office of the company for the next three months. Mr. Weislyn has been called from the Frisco office to take charge of the New York branch.

## RUSAK IS PROF. MANAGER

Bob Rusak is now professional manager for the Frisco Mills, Inc., music house. In addition to his professional duties, Rusak is writing songs and has recently completed a comedy number with Harry Fosse and Eddie Nelson, called "You Ought to See Her Now."

## KORNHEISER IN CHICAGO

Phil Kornheiser, professional manager of the Leo Feist, Inc., music house, is in Chicago for the next ten days.

## HARRIS HAS NOVELTY

In "Barris Nights," Chas. K. Harris has a novelty waltz song which he has written for the dance. The orchestras in all the leading theatres including the Rivoli, the Strand and the Alito are playing it and it is being recorded in the phonograph and roll companies. Such singing artists as Lillian Herein, Ed Brooks Hunt, Ruth Hove and others are featuring it and it bids fair to become a big success.

## TEN CENT SONGS HIT BY THE STANDARDS

High Priced Numbers Outselling the Popular or Cheap Songs by Big Percentage

The big changes which since the war have occurred in scores of industries and which are making in many instances compelled a complete readjustment of methods, seem to apply to music publishing in a most peculiar manner. With the enormous increase in the price of all necessities it is but natural to suppose that the public would welcome the chance to save money when buying musical compositions and with no definite object of purchase in mind would buy well of the popular or ten cents publications.

Just the contrary is the report of a list of some of the leading publishers who issue both the popular numbers which retail at ten cents and the standard or high priced songs which sell at from thirty cents upward. For some unexplainable reason the public seems to have turned in great numbers to the high priced songs and publishers looking over their daily orders have for weeks been amazed to note that their high priced publications outsold the popular numbers by a ratio of three to two and in some instances even more.

This condition is indeed difficult to explain for when all is said and done a song has a song hit irrespectively of the price it is marked and in the popular catalogues it is an admitted fact that the difference in musical value between the ten cent number is indeed slight. So slight is it that instances where ten cent numbers have outsold their more expensive right into the standard catalogue are common.

The introduction of the high priced song in the popular trade was the result of the continual increase in production cost, an increase which during the past few months has been so great that publishers will frankly state that it is impossible to continue in the business and publish the ten cent numbers exclusively. One or two publishers a few months ago selected a few songs and marked them at the high price. The reason so pronounced was that others followed until today nearly every house is represented by several of these numbers. The sales of many were exceptional from the first but during the past few months the complete turn in their favor seems to have been made. One of the big publishers in looking over a general order slip one day last week was amazed to note that in a quantity of one thousand copy order but ten per cent were of the popular or ten cent type and less than five per cent of this same publisher did not have a high priced number in his catalogue.

Whether the present condition is due to the general high price of the publishing public so much money that it wants to make a display even in the purchase of its musical needs, or has been led to believe that the high priced songs are always the best is hard to say. The fact is that the public is just at present the high priced song has the call.

## "CHEATER" SONG READY

Wolfe Gilbert's new song "That Beloved Cheater of Mine," written by Gilbert and Williams and based on the new Broadway role, photo play feature, is ready.

## COHEN CO. TO CONTINUE

The business of the Meyer Cohen Music Publ. Co. is to be continued with William Suffes, vice-president of the corporation in charge. Mr. Suffes has been in the business for many years having been connected with the Chas. K. Harris Co. prior to joining the Cohen company.

## MEETING CALLED OFF

The meeting of the members of the Music Publishers' Protective Association called for Wednesday night was called off and the matter which was to be discussed will probably be taken up at some other time unless some new move in connection with the music roll end of the business removes the desire for the conference.

The demand for music rolls of the popular publications is so great at present that the music roll industry has become one of the big ends of the music business. The word roll department in particular is most important and carrying with it the big royalties which greatly exceed the usual mechanical reproduction.

## FEIST HAS THREE SHOWS

With the opening of "Monseur Beauvais" at the Frisco Mills theatre tomorrow (Thursday) night Leo Feist, Inc., will have three musical shows in the Frisco. "Feist" at the Vanderbilt is an outstanding hit and will undoubtedly last the season. "Linger Longer Letty" is doing a fine business at the Frisco. The English critics and audiences are any criterion "Beaucaire" will be one of the best of the Frisco. There has been in many seasons.

## JUBILEE FOUR SCORES

The Exposition Jubilee Four has things all their own way this week and scored one of the big outstanding hits of the bill. The act is smart, well dressed and best of all the men possess fine voices which they handle with ease and style. Their repertoire is excellent and they won much applause with several well selected popular numbers.

## "CAROLINA SUNSHINE" LEADS

"Carolina Sunshine" continues to lead the Harry Von Tilzer catalogue in sales and is one of the season's big hits. The number is a big success with the Broadway Music Shop, on the piano rolls and phonographs.

## ARTMUSIC SELLS SONG

The song "The New York Man" among one of the publications of the Artmusic, Inc., publishing house, has been sold to the Broadway Music Shop. The song, which is in considerable demand among the vaudeville singers, is believed to have been chosen for big popularization in the catalogue of the Broadway which specializes in popular songs, than in the Artmusic which has adopted a policy of handling only songs of a classical or semi-classical nature.

## NEW MUSIC HOUSE FORMED

The Great Western Song Publishers is the name of a new enterprise which has opened offices in Lincoln, Neb. The first song release of the new concern is "The A. Lonesome Boy From Loveland."

The new company has a number of other ballad and novelty numbers in preparation which it expects to put on the market shortly.

## PROBLEMS UP MT. MORRIS OPENING

### HOUSE NOT TURNED OVER

The Mt. Morris Theatre in New York did not open Monday. Jack Reid's "Record Breakers" was to have played there this week but instead, have booked in some one-act plays between Philadelphia and Wilkes-Barre. The Mt. Morris is owned by the Ancient Order of Hibernians, who made arrangements to turn it over to a stock company controlled by a number of burlesque managers and owners on Dec. 1. This company in turn leased the house to the American Burlesque Association, who were to operate the house here.

Some trouble between the owners and the present lessee is the cause for the house not being turned over to the American Circuit, but it was stated at the office of the Circuit Monday that, in all probability the matter would be all straightened out by Wednesday of this week and that the house would open Monday with the "French Frollo." If not it will surely open on the 22nd, the week following. George Peck will manage the house.

**WIRE BOOSTING OUTDOOR SHOW**  
JACKSONVILLE, Fla., Dec. 4.—Sydney Wire has closed with the World of His Shows and is promoting a new outdoor show to open in January. He now has Gus Hornbrook's Chequene Days and Wild West Show, also the Rhoda Royal Circus.

**DID A SUNDAY SHOW**  
WORCESTER, Mass., Dec. 4.—George Broadbent, the "dancing dope," and Vera Hennid, southerner of the "Down Up Babes," put on a singing and talking act for Sunday, Nov. 30, at Westfield, a short jump from Springfield and on the way to this city where they opened with their show Monday.

**FOX BECOMES MANAGER**  
PITTSBURGH, Pa., Dec. 4.—Harry C. Fox took over the management of the City Theatre in this city, today and is playing the attractions of the American Burlesque Circuit. He relieved M. T. Middleton, who resigned. Fox has been the treasurer of the house for the past two years.

**DANCING IN "HITCHY-KOO"**  
BUFFALO, N. Y., Dec. 4.—Nan Sendall, who recently closed with Jack Reid's "Record Breakers," is now doing a dancing specialty with Raymond Hitchcock's "Hitchy Koo."

**TO JOIN FLORIDA STOCK**  
John Black and Sue Millford left New York Monday for Jacksonville, Fla., where they will open in stock burlesque next Monday. Black will produce and work in the show, and Sue Millford, who closed at the National Winter Garden last Saturday, will be the sourette.

**EDDIE GERARD CLOSING**  
Eddie Gerard closed with the Dave Marion Show in Cincinnati. He has secured something outside of burlesque.

**KITTY MADISON JOINS**  
Kitty Madison, who recently closed with the "Girls de Looks," opened with William S. Campbell's "Rose Spauld" London Belle in Newburgh this week, replacing Hazel Hargis. Ike Weber booked here.

**HERK IN CHICAGO**  
I. H. Herk, president of the American Burlesque Circuit, has left New York Sunday for Chicago. He will return the latter part of the week.

**OPERATE ON GEO. REYNOLDS**  
George Reynolds, former "straight" man in burlesque, is confined at the Methodist Episcopal Hospital, Brooklyn, where he was operated on three weeks ago for gall stones.

**LEADS GRAND MARCH**  
NEWARK, N. J., Dec. 5.—Billy Harris, of the "Broadway Belles," led the Grand March last night of the Motion Picture Machine Society sixth annual ball, at the Krueger Auditorium along with Monty Love and June Elridge. The hall was crowded to capacity and the affair was a success.

**PROVIDENCE HOUSE OPENS**  
PROVIDENCE, R. I., Dec. 8.—The Empire Theatre opened here today with Gallagher and Bernstein's "Bathing Beauties." This was formerly the Westchester Hotel and the attractions of the American Burlesque Circuit.

**BUTLER GOES WITH REED**  
Jack Reid has engaged W. (Sheets) Butler as his agent to do the advance work for his "Record Breakers." He replaces Lew Rose.

**HOYT TO REPLACE ROSE**  
NEWARK, N. J., Dec. 5.—Leo Hoyt will open with the Rose Sybil Lyon Belles Saturday in Poughkeepsie, working opposite Chester Nelson. He replaces Lew Rose.

**PATTON'S WIDOW APPOINTED**  
BUFFALO, N. Y., Dec. 8.—Hope R. Patton has been appointed press agent and assistant treasurer of the Great Theatre, this city.—She is the widow of the late Richard Patton, former manager of the house.

**HARMS GOES TO FLORIDA**  
Billy Harms, of the Empire Theatre, Manhattan, will leave New York Christmas Day for Jacksonville.

**FRANK ELDREDGE HURT**  
Frank Eldredge Jr., the theatrical printer, of Brooklyn, is confined to a private room in the Swedish hospital, as a result of an accident which occurred Thanksgiving Night at Ballston Lake, N. Y.

Eldredge was riding friends and, while making a call in the evening and walking along the road, slipped on some ice and fell, breaking a bone in his knee. He was removed to his home in Brooklyn and, later, to the hospital. Frank Eldredge is handling the business during his father's absence.

**MINSKY SIGNS MAY BELLE**  
May Belle, who recently closed with Tom Coyne's show on the National Burlesque Circuit, opened at the National Winter Garden Monday.

**"RAGS" MURPHY CLOSING**  
On Dec. 10, "Rags" Murphy has given in his notice to close with the "Cracker Jacks" in Detroit next week.

## BURLESQUE FOR SOUTH AMERICA IS A RUMOR

### SEQUIN MAY TAKE IT THERE

Reports that shows playing the Columbia and American which will have an opportunity to play South America were heard along Broadway this week. It is rumored that Charles Sequin, the South American producer who is now on his way to New York, plans to run Summer burlesque in a number of his theatres.

Sequin, in the last few years, has been playing an ever increasing number of vaudeville acts in South America because he has found that his audiences enjoy American music and dancing. It is said that he thinks that burlesque could be successful because it would give these elements to the audience on a larger scale.

Sequin is in head of the South American Tour, Ltd. Besides owning some fifteen vaudeville houses in South America, it also is in control of the following opera houses: The Urgenza in Montevideo, the Municipal in Rio de Janeiro, and the Coluna, the Coluna in Buenos Ayres. It is these houses that would most probably be used for burlesque productions.

Sequin's performance in South America is the same as in America.

### CLUB HOLDS BIG RECEPTION

Everyone of any importance in burlesque within an hour's ride of New York, attended the house warming of the Burlesque Club last Saturday night in the club rooms. Soda was available to get to so filled was the building.

The Entertainment committee, composed of Messrs. Ahn, Cooper and Roehm, handled the show end of the program well, as did the Reception committee the refreshments. The show started with Ravona, a Mexican and Stewart and Quigley, a musical act, followed. The entire B. F. Ahn Show Company was next. Ahn sent the whole company up with his theatre after the show in taxis and they appeared in the show. The principals offered four of the oldest hits in burlesque, and the chorus of twenty girls, led by the principals offered four numbers. The first number which included Babe Quinn and the chorus; went over for a number of encores. Helen Adler, Grace Seymour and Norma Bell were very successful with their numbers.

The principals to appear were Joe Rose, Grace Seymour, Eugene W. and Miss Lorraine, Norma Bell, Helen Adler and Grace Seymour. Hanky and Sheehan, of the "Beauty Queen" and "The House Rouser" of the same show, were next and scored in the specialties they offered. There were many other stars in the show.

A fine cold lunch was then served and there was punch to quench the thirst of a dancing followed in the reception room.

The music for both the show and the dancing was furnished by the Union Square Theatre Orchestra.

## "BON TONS" IS A STRONG SHOW IN ALL ITS PARTS

This season's "Bon Ton" is the best show we have seen under this title since the days when Bert Baker and the "Bon Tons" were longed for. It is a corking good laughing show, and a beautiful scenic and costume production, with great melodies. It is a show that audiences will always like.

Geo. Douglass and John Barry are the comedians, both doing tramp character. The former is an acrobatic, dancing tramp, who has made a success as a comedian.

Barry has improved greatly since last season. He is more amusing now. He seems to get his "start" over better.

Harry J. O'Neil repeated his success of last season, as a "straight".

Micky Feeley is doing several comedy characters and does well. He stopped the show Monday afternoon, when he did his tumbling act in a neat and original manner. His hand spins and diving somersaults are done in his old time style, and took the house.

Jack Strouse, a troupe straight, is the first part of the show. He is an Italian character in his specialty. Ed. Simmons is in several bits, doing as well.

Lucille Rogers acquitted herself very nicely in the prima donna role. She was a hit, both before and after the powerful. She takes her high notes with perfect ease. This lady displayed some really beautiful goods and wore them well. The audience liked her at this house.

Jean De Lisle, a fine looking figure, played the role of the prima donna in fashion. She has a good voice and used it well in her numbers. Miss De Lisle was a lovely little blonde, and also displayed pretty dresses.

Babe Burnett, an acrobatic dancing sourette, put her numbers over very well. She is a shapely little blonde who does splits cartwheels and kicks high when doing her numbers. Her wardrobe is neat and attractive.

Miss Rogers, in a singing specialty, offered a number most successfully. Considerable applause was given to a specialty in one, offered by Douglas, Barry, O'Neil and Feeley. The attention part of the specialty was his laugh and the boys who arrived during the war could appreciate it out front. The entire specialty pleased.

Both these boys are funny and they never seem to tire taking "bumps" when necessary and, in fact, go to all extremes for clean fun. They scored a big hit.

The burlesque operatic bit was liked, as offered by Barry, Douglas, O'Neil and Strouse, and the Misses Rogers and De Lisle.

Strouse's Italian specialty, with Douglas and the Misses Rogers, was amusing. But it could be cut down a few minutes.

Miss Rogers' vaudeville number was well done. She was assisted by eight of the girls in the party. She was also made up for the part.

Both these boys are funny and they never seem to tire taking "bumps" when necessary and, in fact, go to all extremes for clean fun. They scored a big hit.

"The Bon Tons" is a good comedy show, with a few different types. It is a good entertainment and proved thoroughly enjoyable Monday.

# JACK MAHONEY'S GR

About five years ago Jack Mahoney and Percy Wenrich wrote "Tulip and the Rose", the offering Mr. Mahoney's new march song and if our judgement means anything, we feel sure

If you do not  
play yourself  
ask the  
pianist of the  
theatre you  
are working  
to run it over  
for you, then  
let us know  
your key and  
we will send  
you an  
orchestration  
at once.

## When You Write, Sweet Marie, Send Your Heart To Me

Words and Music by  
JACK MAHONEY

*Marcia moderato*

*Fump*

VOICE

I have just re-ceived your lov-ing let-ter, sweet Ma-rie, By the way I am sav-ing all the let-ters that you write to me, I have to cross-as I can see, it was sealed with love for me; And in re-ply it's true that I don't know where none can see, in my own love-ly let-ter. (Chorus) I know just how to start, But I'll say this on - closed you find my heart; you my heart still please. Oh, dear-je, can't you, could be-fore the lines? A You world of love and kin-ess, too, I send, And here's the lit-tle post-script at the end: close each let-ter with a fond good-by, But when you say hel-lo no more I'll sigh.

Copyright MURKIN by Geo. A. Friedman Inc 165 W 47th St New York

OPPOSITE PALACE THEATRE  
STAGE ENTRANCE

GEO. A. FRIEDMAN  
165 West 47th St. MUSIC PUBLISHER

# LATEST MARCH SONG

the greatest march song ever published. Several million copies were sold. On these pages we are going to help you make "SWEET MARIE" just as big a hit as "Tulip and the Rose"

## CHORUS

When you write, sweet Mar-ie, send your heart to me, I'm send-ing my heart to  
 you. Give it or lend it, for if you don't send it, I'll have none and  
 you'll have two. Wrap it up in a smile and I'll wait the while. You  
 seal it with your lips so true. So when you write, sweet Mar-ie, send your heart to  
 me, I'm send-ing my heart to you. When you you

Orchestra Leaders—  
 Drop us a line  
 and we will  
 send you an  
 orchestration  
 of  
 "SWEET MARIE"  
 arranged for  
 one-step. Our  
 publications  
 can be played  
 anywhere  
 without  
 payment of  
 any fee or  
 license.

**MAN, INC.**  
 PUBLISHERS

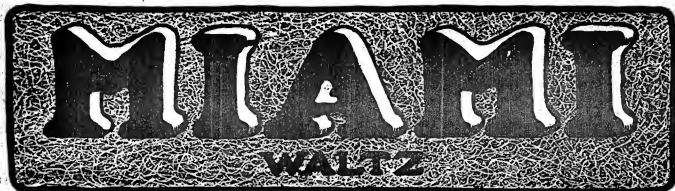
New York City

**JIMMIE McHUGH,**  
 Professional Manager

THE LATEST WALTZ SONG

WATCH IT GROW!

ON



SHORE

"ON THE GOLDEN SANDS OF OLD MIAMI SHORE"  
 A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE.  
 EASY TO SING—EASY TO LISTEN TO  
 SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT—DUMPS ACTS WORK BY IT. COPIES AND ORCHESTRATION NOW READY FOR THE ARTIST.  
 TORONTO: 347 Yonge Street  
 CHAPPELL & CO., Ltd.  
 NEW YORK, N. Y.: 185 Madison Avenue

It Must Be A Wonderful Song Thousands Have Said So

# NOW I KNOW

FOX TROT BALLAD BY WRITERS OF KENTUCKY DREAM, "INDIANOLA", TEARS OF LOVE ETC.

CHICAGO:  
119 No. Clark Street

Jos. W. Stern &amp; Co., Prof. Studios, 226 W. 46th Str., N. Y. City

BOSTON:  
151 Tremont Street

FRANZESKA

PRESENTS

# Jackie and Billie

Thinking and Talking Birds

Week Dec. 8th, B. F. Keith's Royal Theatre

Direction JAMES PLUNKETT

Telephone BR 4049

E. HEMMENDINGER

JEWELERS TO THE PROFESSION

DIAMONDS BOUGHT AND SOLD FOR CASH

DIAMONDS, WATCHES AND JEWELRY REMOUNTED

45 JOHN ST., New York City

# NYLE VERNE

 In Song Splendors  
 with DAVE FRANKLIN assisting

Special Makreal by GEO. KERSHAW

Haunting, Dreamy, Sensational • SWEET • Waltz Song Success

# HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York



**MISS SPENCE** and **MRS. HARRIS** have been engaged by "Ray Walker for Edie Mains' new act.

**GILBERT GREGORY** is seriously ill at the Presbyterian Hospital, New York. His son is being looked for by the International M. C.

**LOUIS HALLIETT**, after three weeks on the road as business manager of "La La Lucille," has returned to town.

**JANE WILKINLEY** has been engaged to appear in "The Wayfarer."

**IVAN CARRELL** will conduct the orchestra at the opening performance of "Monsieur Beaucaire."

**HATTIE FOX** joined the cast of "Anger Louie Letty" on Monday night.

**EDWARD ELLIS** has been engaged for the leading role in "Shavings."

**LILLIAN LUBITZEL** opened in the "Midnight Frolic" on Monday night.

**RALPH EDMONDS** is now publicity man for Billie Burke in "Caesar's Wife."

**FRED DALTON** has been engaged for a part in "The Whirlwind."

**PEEL LEWIS EVANS**, a member of "The Daughter of the Sun" company was taken ill last week with appendicitis while appearing at Frederickburg, Maryland, and removed to the hospital there.

**JEAN REBERA**, lately of the chorus "The Magic Mocha," Wilmer and Bomberg's attraction at the Shubert Theatre, has been taken out of the line and given a small part.

**JANSEN THE GREAT** will tour the South next season at the head of his own company.

**OLAF SKAVLAN**, of "The Eyes of You" company, is being sued for all money by Edna M. Skavian.

**LIZZIE R. RAYMOND** has a new sketch entitled "Welcome Home."

**C. CARROLL CLODAS**, who has been in London playing with Billy Reeves in vaudeville, returned to New York last week.

**MERLE MANTWELL** has been engaged for G. M. Anderson's "Fritillaries of 1919."

**MAHLE WITHERS** and **LOUISE KELLY** have rejoined the "Pie Pie" company, opening Monday in Washington.

**KATH MORGAN** has been engaged for a role in "The Mood of the Moon," a forthcoming Shubert production from the pen of Cleary Kincaid.

**GLADYS LANE**, who played in vaudeville several seasons ago, has returned to the stage and is appearing in the role of Delphine in "Maytime." She was understudying Grace Stodoloff and took over the role last week at the Auditorium, Baltimore, when Miss Stodoloff left the cast.

**GEORGE MAYO** and **Irving Irwin** have just been signed for the new Herman Timberg show, "What's Next?"

**DORA HILTON** arrived in New York last week and is breaking in a new stage.

**AL STRAUSS** has returned to the Eighty-first Street Theatre as stage manager. He left several week ago to accept the stage management of the Hamilton Theatre.

## ABOUT YOU!! AND YOU!! AND YOU!!

**REED HAMILTON** is playing the lead for Patricia Collinge in "Tillie."

**WILLIAM BAILEY**, formerly advance agent for the Fanchon and Marco Brown "Lido's," is back at his old job in the A. & H. booking offices, San Francisco. Jack Tripp succeeds him as advance agent.

**ROY BURTON**, formerly Mrs. A. H. Burton, was married on Nov. 24, to John Bruce Edwards, a non-professional.

**MRS. JAMES THOM**, known to the stage as Florence Kane, wife of the manager of Kosey's Theatre, Brooklyn, is back home, well again, after a year in the hospital of the city.

**J. MARCUS KEYES**, head of the Actors' Equity League Association in Chicago, was married recently to Miss Christiansa Kyle. The bride has been seen in pictures.

**MARIE ELMER** has lost her mother, who died last week in Costeque, Quebec, after an illness of three weeks.

**EVELA KUNDSMAN** replaced Jean Stuart in the role of Jewell in "The Unknown Purcell," last week, in Philadelphia, while Miss Stuart was ill.

**EDWARD LOST**, manager of The Shubert Theatre, lost his two-and-a-half year old son last week.

**MARIE LOUISE GOMBIE**, who decorated by the Allied Governments for bravery during the recent war, has been engaged to marry and Stark for "The Grass Widow."

**CHARLES EMMERSON COOK** has been engaged as press representative for the "Wayfarer" production.

**CALVIN THOMAS** has been engaged for William Collier's company of "The Hottentot."

**MARK JUERSCHER** has been appointed publicity man for the Sixth Avenue Board of Trade.

**FRANCIS PERROT** has joined the cast of "Nothing But Love."

**ROBERT A. LOTHIAN**, an actor, was arrested on a charge of grand larceny last week on the accusation of John Holbrook, another actor.

**ABE LEVY** left for a two months rest in California last week.

**CHARLES WITHERS** is now the "Follie Margery" in Paris.

**GEORGE VIZARD** has been engaged for Victor Herbert's "My Golden Girl."

**BESSIE MCCOY DAVIS**, Bernhardt, Hume, Watts and Route Quinn have been engaged for the new Century Roof show.

**DAISY JAGT** had a decision rendered against her last week whereby she must pay a judgement of \$175 and costs to Frances, Sinclair and Megerlin, for money loaned her.

**CLINTON and BOONEY** have been signed by Lawrence Schwab for his new vaudeville act "Last Night."

**MIKE McDONALD** has joined Frank Lawlor's "Aviator Girls."

**ANNE JAGO** has been engaged as soloist at Moss' Broadway.

**TESSEE LORRAINE** has left stock for motion pictures.

**MAIR and FARLAND**, one of the most popular of the English music hall teams of England, left the country for a vaudeville tour. They will open at the Palace, Jan. 25th. James Fitzgerald will host the act over.

**FLORENCE GREENGARD**, secretary to Edmund Gordon, press representative for William A. Brady, has resigned to be married. Dr. Earl Craig, a surgeon at Baltimore, is the celebrant for the nuptials, which will take place New York's Mrs. Gladys Hoffman, formerly employed with the British Mission, will take Miss Greengard's place at the multiplex.

**BERT BEROL**, for some time a popular single in England, will come to America next March for a tour of the South and Orpheum time. He will open in Toronto.

**AL DOW** and **George Young** are now associated with the Walter Plimmer Agency, with offices in the New York Theatre building.

**BELL and EVA** have made a formal complaint against a new girl act, "At the Soda Fountain," claiming that the latter has infringed upon their title.

**MIR. and MRS. BILLY WILDE** will soon appear in vaudeville with a new act. Billy has been publicist connected with the Ben Welsh show.

**THE AUSTRALIAN WOOD CHOPPERS**, booked through the William Morris office, have been signed for the U. S. O. south.

**LAURA ARNOLD** has been engaged as prima donna for "My Golden Girl."

**BELLE STONEY** has returned to the Hippodrome after a weeks absence.

**CAROL MCCOMAS** is mourning the loss of his mother, who died last week.

**LYLE SWETE**, the English stage director, sailed for England on Saturday.

**HENRY E. DIXIE** and **William Ingersoll** have been engaged for the cast of "The Way To Heaven."

**SWAN WOOD**, a dancer, opened in the "Rose of China" Friday evening.

**CHARLES DOBROCK** has returned to the cast of "The Greenwich Village Follies," having recovered from his illness.

**IRENE BRENKWITH** has been engaged for the leading role in "Curiosity."

**"BOOTS" WOOSTER** has been engaged for "The Purple Mask."

**FLO LEWIS**, Hettie Darline, Pearl Eaton, Gertrude Fitzgerald, Helen Birmingham, Jay Gould, George Mayo, Irving Irwin and a chorus of thirty, have been signed for Herman Timberg's production, which opens in January.

**CHARLES CARTERIS** is being sued by his wife, Corrie, for separate maintenance and a division of realty holdings worth \$100,000.

**MAXINE ELLIOT** is rehearsing a play called "Trimmed in Scarlet," produced last Summer in London with Irene Vanhagen in the leading role.

**D. D. KELSEY** has resigned as manager of the Fether and Shen theatre in Erie, Pa.

**MIDGIE MILLER** replaced Beatrice Curtis in Romeo Alia act. Miss Curtis has been signed for the "Midnight Frolic."

**JOE BRENNAN**, Irish comedian, has been booked for a tour of England beginning about June 1920.

**MARTINETTI and SYLVESTER** have re-united Alia act. Miss Curtis. They will start work immediately.

**REGINA WALLACE** is in the cast of the new play by May Tully which Lewis J. Selznick is to produce, and which Lawrence Madden is rehearsing.

**JACK PRATT** is no longer doing press work for the Billie Burke show.

**PRESTON GIBSON** is writing a new play for production by David Belasco.

**S. T. DEVANEY**, also known as Devany, who, with his sister, was arrested some time ago for play pirating, was sentenced to a day in jail, last week.

**MICHAEL and VERA FOKINE**, the Russian dance artists, will make their first public appearance in America at the Manhattan Opera House on December 30, under the management of Morris Glick.

**FRED HALLER** of Hallen and Fuller, who, under the name of famous ones with the team of Hallen and Joe Hart, is seriously ill at the Post-Graduate hospital, is recovering from a complication of disease.

**MERCEDES** has been booked for a full week at all of the Moss houses in New York.

**GIZ-ERIC**, soldier, composer, is preparing a girl act in which he will be supported by six girls.

**LAURA GUERINTE** sails on the 21st for England to appear in a production there.

**ARTHUR KELLAR** has been appointed business manager for William Hodge.

**HARRY TIGHE** is fringing a new act with Alma Francis.

**MARGERY KETTRICK** has resigned from the Comstock and Gest publicity department to become private secretary to Gertrude Farrar.

**BRANDON R. DOUTH** has been discharged from the ARMY. He recently returned from Siberia.

**NED DANDY** has changed the name of his vaudeville sketch from "The Voice Broker" to "A \$1000 Note," and will open it on the Keith time this week.

**ELMER TENLEY** arrived in New York on Monday after a week in Chicago on business.

**JOHN P. MARTIN** has been confined to his home for a week with a bad cold.

**ARTHUR LYONS** is now booking the Sunday night concerts at The Central and Winter Garden Theatres.

**ROXINE LANSING** has been engaged by Harry Chas. Blazey, for some time work with the Yorkville Players.

**CHARLIE CALAN**, Leonore Rogers, Selma Aaronson, Evelyn Dean, Anne Kramer, Marjorie Helms and Gene Ackerman, have been engaged for "The Grass Widow."

A SENSATION!

THAT'S ALL!

THE  
**VAMP**  
 VAMP A LITTLE LADY

By BYRON GAY Composer of "Sand Dunes"

GET IT BEFORE IT GETS YOU!

'TWILL CHARM YOUR HEART

GET IT TO-DAY

**I Know What It Means  
 To Be Lonesome**

(I'M LONESOME, SO LONESOME FOR YOU)

By Kendis, Brockman and Vincent

You'll Love It's Rare Melody

A CERTIFIED HIT

**GOLDEN GATE**

Gets The Kind of Applause That Thrills You Through and Through

By KENDIS &amp; BROCKMAN, Writers of "Lonesome" and "Bubbles"

BOSTON  
 181 Tremont Street  
 MINNEAPOLIS  
 Lyric Theatre Building

SEATTLE  
 301 Chickering Hall

PHILADELPHIA  
 Globe Theatre Building

NEW ORLEANS  
 115 University Pl.

ST. LOUIS  
 Calumet Building

SAN FRANCISCO  
 Pantages Theatre Building

CHICAGO  
 Grand Opera House Building

CLEVELAND  
 Ellipse Building

**LEO FE**  
**711 Seventh Ave**

A Stone's Throw from the Palace Theatre

The Wonder Novelty Song

# FRECKLES

Words by Cliff Hess and Howard Johnson

Music by Milton Ager

EVERY ARTIST WANTED EXCLUSIVE RIGHTS TO THIS ONE

RELEASED!!

The Big Song Hit From 'The Better 'Ole'

# When You Look In The Heart of a Rose

The Song Hit of That Famous Show Hit

By Marian Gillespie and Florence Methven

*The Warmth of the Sunshine, the Charm of a Smile*

# By The Campfire

A Wistful Melody with a Lure That is Fascinating

Words by Mabel E. Girling

Music by Percy Wenrich

**ST, Inc.**  
New York City

Next to the Columbia Theatre

DETROIT  
213 Woodward Ave.

TORONTO  
193 Yonge Street

INDIANAPOLIS  
122 Pembroke Arcade

CINCINNATI  
710 Lyric Theatre Bldg.  
KANSAS CITY  
Gayety Theatre Building

MILWAUKEE  
134 Grand Avenue

PROVIDENCE  
511 Caesar March Bldg.

LOS ANGELES  
536 San Fernando Building

BUFFALO  
485 Main Street

PITTSBURGH  
312 Camerphone Building



## Government Files Brief In Vaudeville Probe

say that the artist is going to work for Loew of the Pantages Circuit or maybe the Orpheum Circuit, telling them that if they do not pay the fifty or seventy-five dollars more, the act will leave them. If they feel that the act has the drawing power of strength, they concede to my request and I immediately route the act.

A. No; I try to make them believe it and I am pretty successful.

Q. They eventually agree as to what it is worth?

Q. And then that is generally the established price of that act as I understand it?

A. As-a rule, if an artist is asking for \$250—or let us take \$1,000, to make it easier—they will say: 'We will give

ten weeks at \$1,000 and ten weeks at \$300—ten weeks at the smaller towns at \$300, like Dayton and Toledo and Grand Rapids that can not stand \$1,000' and so we give them 20 weeks, ten at \$1,000 and ten at \$300. And then I try to get the artist to sign the contracts that I procure from the different managers after the salary has been set."



ELECTRIC SPARK

# JOE J. FREED

LIVE WIRE

VERSATILE, ECCENTRIC COMEDIAN  
 THEY CAME, THEY SAW, I CONQUERED. FEATURED NEXT SEASON ON THE COLUMBIA CIRCUIT WITH ONE OF  
 JACOBS AND JERMON'S SHOWS. MANY THANKS TO MANAGERS FOR THEIR KIND OFFERS!  
 GAYETY, BROOKLYN, THIS WEEK. UNDER PERSONAL DIRECTION LIKE WEBER

A GOOD MAN WAS HARD TO FIND, BUT THEY FOUND ME

Very  
Versatile  
Eccentric  
Comic

## SAM RAYNOR

I Sing - I Dance - I Play Saxophone -  
 I Bump - I Flip Flap - I'm an Acrobat -  
 I'm Funny -

With Mischief Makers - Gayety, Brooklyn, this Week

### STARS OF BURLESQUE

This Space  
Reserved by

## LEW LEDERER

With AVIATOR  
GIRLS

DANCING  
INGENUE

## MABEL McCLOUD

BEST SHOW  
IN TOWN

PRIMA  
DONNA

## PEARL LAWLOR

BILLY WATSON'S  
PARISIAN WHIRL

STILL  
HERE

## BOB STARTZMAN

RECORD  
BREAKERS

## VIC PLANT

WORKING?  
CERTAINLY

BLACK FACE  
AND  
LEADS

JACK

## Crawford & Humphreys

JACK

JACK REID'S  
RECORD  
BREAKERS

DASHING  
VIVACIOUS  
SINGING  
SOUFRETTE

## GERTRUDE BECK

JACK  
REID'S  
RECORD  
BREAKERS

Season of 1919-20  
MAX SPIEGEL'S  
Social Follies Co.

## MARGIE COATE

Thanks To  
Mr. IKE WEBER

DOING  
GREAT  
THANK YOU

## HARRY KOLER

COMEDIAN  
KAINS  
UNION SQUARE

FROM FRISCO?  
Yes, the Same  
COMEDIAN

## HARRY BERNARD

With  
Crackerjacks

PRIMA  
DONNA

## VICTORIA KAY

At Liberty  
See IKE WEBER

CONTRALTO  
INGENUE

## MARTHA WHITE

"OH  
FRENCHY"  
Co.

Hello Friends  
Prima Donna

## Marie Sheftells Abbot

Rose Sydell's  
London Belles

Straight Man  
with  
Oh Frenchy

## WALTER AUSTIN

Plan  
Springfield  
This Week



# KAHN'S SHOW LAST WEEK MADE UP OF BITS WAS WELL LIKED

A well filled house was at B. F. Kahn's Square Theatre last Friday afternoon. The show was in two parts, both staged by Joe Rose. He called the first part "Man Haters." "On and Off" was the name of the burlesque. Both parts were made up of bits which were well taken care of by the principals. The numbers, which were put on by Solly Fields, were fast and prettily arranged. The girls in the chorus worked hard and did much to assist in getting the numbers over. They were a pretty lot and looked well in the different sets of costumes.

The comedy was handled by Rose and Harry Koler, the former doing his "Dutch" while Koler again put over his Hebrew role. Both of the comedians seemed perfectly at home in all they did. They worked nicely together and proved satisfactory to the audience. Burton worked straight in the first part and

# BURLESQUE NEWS

(Continued from Page 17.)

wears clothes well. In the burlesque he was a sheriff from the West, portraying the character in a truly Western way.

Duane West is the new straight man who, succeeded Gibson after he closed here the Saturday before, to join a road show. West is a good talker, and, although he was not in many scenes, did himself justice.

Miss Lorraine was in most of the scenes and worked in them as she usually does, reading her lines and "feeding" the comedian nicely. She displayed a number of pretty gowns. Norma Bell handled her numbers well and got them over. Helen Adair did nicely in the scenes, looked pretty, put her numbers over and offered a good wardrobe. Grace Seymour kicked high, danced gracefully and offered her numbers so that they called for encores.

Babe Quinn was very successful with her "Dancing Death Disco Moon" number, assisted by the chorus. She did so well that they had to give two encores. She also introduced a pretty little dance during her number.

The "Woman Haters Union" bit was offered by Koler, Rose, Burton and the Misses Lorraine, Bell, Adair and Seymour, and it went over well. The "Diamond pin" bit was nicely put over by Rose, Koler, Burton and Miss Lorraine. The "echo" bit pleased as done by Koler and West on the stage and Rose off stage. The "hair" bit was another that went over well as offered by Rose, Koler and Burton.

A very pretty ballad which Fields staged, was cleverly worked out by the chorus, which finished with Miss Lor-

raine singing "Nightie Night." It was a pleasing number and the girls in their dainty costumes looked very attractive, and danced gracefully.

The comedy quartette of Koler, Rose, Burton and West worked a good share of laughs and noise well. Miss Bell's "In the heart of the Rose" number was very pleasingly rendered. It was also staged well and the electrical effects added much to its success. The "table" bit went over all right as put over by Koler, Rose, Burton and the Misses Lorraine, Bell and Adair.

Miss Seymour's "Highland Scotch Mary" number, was a success. The "nucker" bit which closed the first part was very well done and the audience liked it, with Koler as the "nucker." The others in this bit were Rose, West, Burton and the Misses Lorraine, Adair and Bell. The first part went over with a bang. The second part was in four scenes, jumping from New York to London and back again. The bits were liked the way they were offered and the numbers all were well received.

# HOWARD E. PADEN and RAY READ

Juvenile

Featured Comedian

— With —

THE GREAT STAR AND GARTER SHOW

COLUMBIA CIRCUIT

INVITING OFFERS—

MERRY XMAS TO ALL

HOWARD E. PADEN

RAY READ

**WANTED**  
One Who Does Strong Vaudeville Acts  
**A. Reeves**

A JAZZ BAND ACT  
3 or 4 PEOPLE

Casino, Phila., Dec. 8  
Miners, Bronx, Dec. 15

**B. F. KAHN'S UNION SQUARE THEATRE**  
STOCK BURLESQUE—CAN ALWAYS USE  
**GOOD CHORUS GIRLS**  
Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.  
**Salary, 20.00 Per Week**  
Most attractive engagement in show business. Apply in person only.  
**HOLIDAY GREETINGS TO ALL!**

# HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING **BOBBY BURCH** FRENCH  
STRAIGHT **MARTHA RICHARDS** FROLIC

INGENUE **ED. JORDAN** Rose Sydel's London Belle

**ED. JORDAN** LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

AT LIBERTY!  
**GLADYS SEARS**  
ON ACCOUNT OF MAX SPIEGEL'S "MABEL BE CAREFUL" COMPANY, CLOSING.  
ADDRESS: 414 WEST 42ND STREET, NEW YORK CITY.

COMIQUE EGOTRICK **EDDIE SHUBERT** BURLESQUE REVIEW

LEW **MARKS BROTHERS** BERT  
With Ed Lee Wrothe's TWENTY CENTURY MAIDS

**ED GOLDEN**  
NOW WRITING BURLESQUES BEST SPECIAL SONGS. ALSO STAGING MEMBERS. WITH RUBIN'S CRACKER JACKS  
**Harry Dudley** **Esco Ives**

**SOUBRETTE AND ARABIAN DANCER ADA MORSEAL REEVES**  
**BIG SHOW**

Offers Entertainers for next Season

**FAY SHIRLEY** PARISIEN FLIRTS

**DON TRENT**

WITH WALDRON'S BOSTONIANS



**SAN FRANCISCO, CALIF.**  
Orpheum—Bryman, McHenry, Rigolotto Bros., For and Ward—Watts & Hawley—Jas. H. Culbertson and Co.—Hart-Curtis. Richards—Musical Husters.

**VANCOUVER**  
Orpheum—Nat Nazarro & Band—Duffy & Co.—Richardson & Co.—Bones & Bland—Roy & Arthur—Travers & Douglas.

**WINNIPEG**  
Orpheum—Extra Dry—Pietro—Four Headlines—Bernard & Duffy—Eva Taylor & Co.—Lachmann Sisters.

**PROCTOR CIRCUIT**  
(Week of Dec. 8)

**NEW YORK CITY.**  
First Street—Hart & Co.—Barnard & Dayo—Duffy & Sweeney—Exposition Jubilee Four—Frank Gabby—Grace LaRue.

4th Ave.—(First Half)—Marie LaMaré Co.—Fahor Bros.—Brendel & Burt—Bobby Randall—Tom Nawn Co.—Ferman & Nash—Martin & Webb. (Last Half)—"Playmates" Piquo & Bellows—Brown & Spencer—Howard & Clark—Lost on the Moon.

5th Street—(First Half)—Billy Shoen—DeOnome & Baker—Jarvis & Harrison—May & Billy Rios—Dobbs Clark & Davis—Earle & Barry—John Q. Sparks—Nadel & Collette—Frank Markley—Piller & Douglas—Jane Courtope—Austin & Dorothy Hilton—Benny Harless—Royal Humors. (Last Half)—Gena & Delaney—Arthur Flinn & Co.—Fred Elliott—Gomez & Lawlor.

6th Street—(First Half)—Beth Stone & Co.—Cunningham & Bennett—Herman Lind & Co.—Bernard & Meyers. (Last Half)—Aubrey & Ritchie—Dale & Nelson—Clagbary & Munson—Dale & Wilson—Clark's Heavens.

Warwick—(First Half)—Theda Barner—Shocker & Winford—Meador's Troupe. (Last Half)—Kullewa & Co.—Murray Leslie—Frank Stanford & Co.—Variety Trio.

**ATLANTA**  
Grand—(First Half)—Arthur Stone—Fowell & Worth—Walters & Walton—Russell & Devitt. (Last Half)—Jack Goldie & Victor.

**BALTIMORE**  
Hippo—Ferguson—Sunderland—Burns & Gerry—Wm. O'Clock—Laine & Pina—Sanamo & Deland.

**BIRMINGHAM**  
Hippo—(First Half)—Stanley—Mack & Sells—Kurt Hinder—Freeman—Jack Levy & Grace. (Last Half)—Arthur Stone—Powell & Womersley—Walters & Russell & De Witt.

Orpheum—(First Half)—Bicknell—Hart & Burt—Last Half—Chas. Brown—Odva & Seals. (Last Half)—La Spender & Riss—Murray Bennett—Odva & Seals—Van Sloan & Dean.

**CHICAGO**  
McVicker's—McMahon Sisters—Martin & Courtney—Ch. Mike—Chas. McGoods & Co.

**CLEVELAND**  
Liberty—Beattie & Biana—Herman & Clifton—Levy Webb—Ward Bros.—Darras Bros.

**DALLAS**  
Hippo—(First Half)—Brown's Dogs—Fashions de Vogue. (Last Half)—Krayton & Co.—Courtney & Barrett—Franco Riss—Melito Sisters.

**LOS ANGELES**  
Hippo—(First Half)—Edna & Co.—Denning & Rose—Betty Hedera—Franklin Pennell—Harvey Holt—Kendrick. (Last Half)—Kennedy & Dinaa—Peterson Kennedy & Murray—1,000 Note—Edna & Play—Chick Little Bix.

**LOS ANGELES**  
Prospect—(First Half)—Lauder Bros.—Cameron Devitt Co.—Fisher & Gilmore—Kathrona—Sheppards & Stinson—Lloyd and Travis & Co. (Last Half)—Munford & Bailey—Collins—Fitz-Jarvis & Harrison—Lorner Girls—Cutty & Nelson.

**LOEW CIRCUIT**  
**NEW YORK CITY**

American—(First Half)—Masuma Japp—Sheppard & Dunn—Dale & Williams. Adolph—Hart & Co.—Hart & Nolan—Geo. Hart & Co.—Joe Darray—Clairmont Bros. (Last Half)—Rader & Sylvia—Lalme & Pearson—Nat Geo. LaMaré & Co.—Townsend Wilbur & Co.—Dave Harris—King Bros.

Boulevard—(First Half)—King Bros.—Baum & Saunders—Bill Dozier—Hall & Allen—Davis & Rih. (Last Half)—Herbert Swan—Darras Sisters—Geo. D. Hart—Perna & Pitt—"Girls in the Air."

Warwick—(First Half)—Devoe & Slater—Aubrey & Ritchie—Kingsbury & Herbert—Concentration. (Last Half)—Wm's Manikka—Sheppard & Dunn—Concentration—Joe Darray—Lorner Girls—Lewin. Square—(First Half)—Lilly Sisters—Davis & Walker—Hugh Emmett & Co.—Nat Geo.—Loring Girls—Lilly.

Hall—Dolly & Chalmers—Will Stanton & Bill Dozier—Thirty First—Lilly & Greely Square—(First Half)—Dancing—Bobby Mason & Bailey—Lilly & Watson—Frank Stafford & Co.—Walman & Keating—Amore & Obey. (Last Half)—Page & Saunders—Harry Meahan & Fred Mack & Co.—Dale & Rich.

Delaney. St.—(First Half)—Robert Pinner—Hudson & Sullivan—Ellis—Gordon & Merline—Watson & Elise—Parker & Sylvia. (Last Half)—David & Bessie—Benny Harrison & Co.—Kauf-

man & Lillian—Wells, Virginia & West—Amore & Obey.

National—(First Half)—Dallay Bros.—Wm. V. Gray & West—Harry Meahan—Clark's Hawaiians. (Last Half)—Devoe & Slater—Jackson—Jenny—Lilly—Cunningham & Bennett—Wm. O'Clock.

Orpheum—(First Half)—Farrell & Pink Toss. (Last Half)—Dancing—Dorothy Hilton—Belle—Lillian & Watson—Hugh Emmett & Co.—Walton & Keating.

Ave. B.—(First Half)—Joe & Sadie De Lier—Murray Leslie—Glen Alukachy—Eva Stanley—Gruiser & Lawlor. (Last Half)—Wilfred De Bora—Dorothy Hilton—Little Lord Robert—Stan Stanley—Elsie Main & Boyz.

**BROOKLYN, N.Y.**  
Metropolitan—(First Half)—Wray's—Hester—Clary—Hester—O'Connell & Co.—Finn & Little—Luha Meroff & Co. (Last Half)—Hester—Hester—Hester & Nolan—"His Taking Way"—Weston & Elise—Hall & Gilday.

Davies—(First Half)—Hall & Gilday—Mae Marvin—Arthur J. Finn & Co.—Dave Harris. (Last Half)—Claramont Bros.—Delbridge & Gremmer—Gordon & Merline—Bernard & Meyers—Beth Stone & Co.

Palace—(First Half)—Kullewa & Co.—Dorothy Hilton—Benny Harless—Royal Humors. (Last Half)—Gena & Delaney—Arthur Flinn & Co.—Fred Elliott—Gomez & Lawlor.

Palace—(First Half)—Beth Stone & Co.—Cunningham & Bennett—Herman Lind & Co.—Bernard & Meyers. (Last Half)—Aubrey & Ritchie—Dale & Nelson—Clagbary & Munson—Dale & Wilson—Clark's Heavens.

Warwick—(First Half)—Theda Barner—Shocker & Winford—Meador's Troupe. (Last Half)—Kullewa & Co.—Murray Leslie—Frank Stanford & Co.—Variety Trio.

**ATLANTA**  
Grand—(First Half)—Arthur Stone—Fowell & Worth—Walters & Walton—Russell & Devitt. (Last Half)—Jack Goldie & Victor.

**BALTIMORE**  
Hippo—Ferguson—Sunderland—Burns & Gerry—Wm. O'Clock—Laine & Pina—Sanamo & Deland.

**BIRMINGHAM**  
Hippo—(First Half)—Stanley—Mack & Sells—Kurt Hinder—Freeman—Jack Levy & Grace. (Last Half)—Arthur Stone—Powell & Womersley—Walters & Russell & De Witt.

Orpheum—(First Half)—Bicknell—Hart & Burt—Last Half—Chas. Brown—Odva & Seals. (Last Half)—La Spender & Riss—Murray Bennett—Odva & Seals—Van Sloan & Dean.

**CHICAGO**  
McVicker's—McMahon Sisters—Martin & Courtney—Ch. Mike—Chas. McGoods & Co.

**CLEVELAND**  
Liberty—Beattie & Biana—Herman & Clifton—Levy Webb—Ward Bros.—Darras Bros.

**DALLAS**  
Hippo—(First Half)—Brown's Dogs—Fashions de Vogue. (Last Half)—Krayton & Co.—Courtney & Barrett—Franco Riss—Melito Sisters.

**LOS ANGELES**  
Hippo—(First Half)—Edna & Co.—Denning & Rose—Betty Hedera—Franklin Pennell—Harvey Holt—Kendrick. (Last Half)—Kennedy & Dinaa—Peterson Kennedy & Murray—1,000 Note—Edna & Play—Chick Little Bix.

**LOS ANGELES**  
Prospect—(First Half)—Lauder Bros.—Cameron Devitt Co.—Fisher & Gilmore—Kathrona—Sheppards & Stinson—Lloyd and Travis & Co. (Last Half)—Munford & Bailey—Collins—Fitz-Jarvis & Harrison—Lorner Girls—Cutty & Nelson.

**LOEW CIRCUIT**  
**NEW YORK CITY**

American—(First Half)—Masuma Japp—Sheppard & Dunn—Dale & Williams. Adolph—Hart & Co.—Hart & Nolan—Geo. Hart & Co.—Joe Darray—Clairmont Bros. (Last Half)—Rader & Sylvia—Lalme & Pearson—Nat Geo. LaMaré & Co.—Townsend Wilbur & Co.—Dave Harris—King Bros.

Boulevard—(First Half)—King Bros.—Baum & Saunders—Bill Dozier—Hall & Allen—Davis & Rih. (Last Half)—Herbert Swan—Darras Sisters—Geo. D. Hart—Perna & Pitt—"Girls in the Air."

Warwick—(First Half)—Devoe & Slater—Aubrey & Ritchie—Kingsbury & Herbert—Concentration. (Last Half)—Wm's Manikka—Sheppard & Dunn—Concentration—Joe Darray—Lorner Girls—Lewin. Square—(First Half)—Lilly Sisters—Davis & Walker—Hugh Emmett & Co.—Nat Geo.—Loring Girls—Lilly.

Hall—Dolly & Chalmers—Will Stanton & Bill Dozier—Thirty First—Lilly & Greely Square—(First Half)—Dancing—Bobby Mason & Bailey—Lilly & Watson—Frank Stafford & Co.—Walman & Keating—Amore & Obey. (Last Half)—Page & Saunders—Harry Meahan & Fred Mack & Co.—Dale & Rich.

Delaney. St.—(First Half)—Robert Pinner—Hudson & Sullivan—Ellis—Gordon & Merline—Watson & Elise—Parker & Sylvia. (Last Half)—David & Bessie—Benny Harrison & Co.—Kauf-

man & Lillian—Wells, Virginia & West—Amore & Obey.

National—(First Half)—Dallay Bros.—Wm. V. Gray & West—Harry Meahan—Clark's Hawaiians. (Last Half)—Devoe & Slater—Jackson—Jenny—Lilly—Cunningham & Bennett—Wm. O'Clock.

Orpheum—(First Half)—Farrell & Pink Toss. (Last Half)—Dancing—Dorothy Hilton—Belle—Lillian & Watson—Hugh Emmett & Co.—Walton & Keating.

Ave. B.—(First Half)—Joe & Sadie De Lier—Murray Leslie—Glen Alukachy—Eva Stanley—Gruiser & Lawlor. (Last Half)—Wilfred De Bora—Dorothy Hilton—Little Lord Robert—Stan Stanley—Elsie Main & Boyz.

**BROOKLYN, N.Y.**  
Metropolitan—(First Half)—Wray's—Hester—Clary—Hester—O'Connell & Co.—Finn & Little—Luha Meroff & Co. (Last Half)—Hester—Hester—Hester & Nolan—"His Taking Way"—Weston & Elise—Hall & Gilday.

Davies—(First Half)—Hall & Gilday—Mae Marvin—Arthur J. Finn & Co.—Dave Harris. (Last Half)—Claramont Bros.—Delbridge & Gremmer—Gordon & Merline—Bernard & Meyers—Beth Stone & Co.

Palace—(First Half)—Kullewa & Co.—Dorothy Hilton—Benny Harless—Royal Humors. (Last Half)—Gena & Delaney—Arthur Flinn & Co.—Fred Elliott—Gomez & Lawlor.

Palace—(First Half)—Beth Stone & Co.—Cunningham & Bennett—Herman Lind & Co.—Bernard & Meyers. (Last Half)—Aubrey & Ritchie—Dale & Nelson—Clagbary & Munson—Dale & Wilson—Clark's Heavens.

# JONES & JONES

## Southern Levee Types

# EAGLE & RAMONA

INDIAN DUO

Direction—CHARLES POTSDAM

# BARRA GIRLS

SOMEWHERE IN SONGLAND

OP. TOM JONES

# GOLDINI

WIZARD ON THE ACCORDION

Direction—MYER B. NORTH

LOOK US OVER

# HOWARD COMEY FOUR

A QUARTET THAT IS DIFFERENT

Direction—LEE MUCKEN FUS

# ALEX CROSS & SANTORO

EXPONENTS IN PHYSICAL CULTURE IN VAUDEVILLE

# 4 HIGGIE GIRLS

Eleven Minutes of Pep.

PHIL BUSH. Representative

# WAYS SISTERS

COMEDY NOVELTY SINGING IN VAUDEVILLE

JACK GLADYS MILTON

# The Three Gregorys

IN NOVELTY LAND

Jack Gregory, Owner and Mgr. Booked Solid Loew Circuit

# MERRIGAN & HOWARTH

The Long and Short of It

# ELROY SISTERS

Sunburst of Fashion and Frolic

Direction—SAMUEL BAERWITZ

# FLORENTINE WHITFORD

Soubrette Jazz Babbits

# SARAH HYATT

PRIMA DONNA

FEATURED

MONTE CARLO GIRLS

# IRMA & CONNER

Dainty Irma, the Mary Pickford of the Wire

Dir., Max Overdorf

## DOROTHY SOTHERN TRIO

In a New, Clean, Up-to-Date Offering of

SINGING, VIOLIN AND DANCING

LILLIAN M.

BOBS

## CASEY & ACKERMAN

IN VAUDEVILLE

## Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

## LELA DAVIS & CO.

"AS IT MAY BE"

Management—BRUCE DUFFUS

## TOOMEY BROS.

A COUPLE OF CLEVER BOYS

## Chas. and Dorothy SINGLE

"A BIT OF BLARNEY"

## PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES  
LARGEST ASSORTMENT IN THE WORLD. Books for  
home amusement, Negro Plays, Paper, Scenery, Mrs.  
Judy's Wax Works, Catalogue Free! Free!  
SAMUEL FRENCH, 25 West 39th St., New York

Chas

Cv. St.

## WALT & DEMBO

In Welcome Home  
Singing Talking Comedy

By Andy Rice

Ben

Billie

## MOWATT and MULLEN

The Sunbrite Pair

Material by James Madison

Dir. Pete Mack

## Russ & Sisters

VOLUMES OF HARMONY

IN VAUDEVILLE

## Weston's Modes

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

EDAH

TOBE

## DELBRIDGE & GREMMER

An artistic combination of song and story. Introducing their own song hits:  
"KO-KO SAN," "HASH BROWN BABY GIRL," and  
"KEEP THE SUNSHINE IN YOUR HEART."  
Lewy Circuit—Dir. JOE MICHAELS

## Gov't Files Vaude Probe Brief

(Continued from Page 25)

agency, should be abolished; that is to say, the E. F. Keith Vaudeville Exchange should be permitted to charge performers a fee for obtaining employment in the E. F. Keith theatre. The Marcus Low book office should not be permitted to charge performers a fee for appearing in the Marcus Low theatres, and the agency should be free to secure various other circuits. This condition presupposes an agreement between the employer and pay him a commission, for the privilege of being employed by the employer?

One of the objects of the Federal Trade Commission Act is to protect the competitive system from the danger of combination. Therefore, every combination by its necessary effect or because of the character of the means employed, restricts competition, or monopolizes commerce, is within the purview of the law.

Monopoly is understood to include a condition produced by acts of individuals.

Its dominant thought is the power of exclusiveness or unity; in other words, the suppression of competition by the unification of interest of management, or it may be through agreement, or concert of action.

National Cotton Oil Company v. Texas, 197 U. S. 115.

While the bill to create the Federal Trade Commission was pending in the 63rd Congress, Senator Cummins is said to have reached a point at which it was sought to be reached x x x that violence of constitutionality through unfair practices and methods, which must ultimately result in the extinction of a rival and the establishment of a monopoly.

The unfair competition which is sought to be reached x x x that violence of constitutionality through unfair practices and methods, which must ultimately result in the extinction of a rival and the establishment of a monopoly.

The combination of the various circuits of the industry in the E. F. Keith, in such a manner and with the result that the combination suppresses competition between the several circuits of the industry, is a complete monopoly.

While the combination does not embrace every vaudeville theatre in the United States, its control is so nearly complete that it is not enough to leave them outside the combination to enable performers to live and prosper in them. But to show that a combination is a complete monopoly, it is not necessary that there be a complete monopoly.

The rule in this regard is stated by the Court in United States v. E. C. Knight, 164 U. S. 51, as follows:

"All the authorities agree that in order to vitiate a contract or combination it is not enough that its result should be a complete monopoly; it is sufficient if it really tends to limit and to deprive the public of the advantage which would have resulted from competition."

"The law restraining independent theatres may continue for some time to hold the theatre the combination, it is clearly in the power of the combination to drive them out of business. This condition was expressed in the case of Missouri v. International Harvester Company, 237 Mo. 399, wherein the court said:

The Supreme Court of the United States, in affirming the decree in the Missouri case, 254 U. S. 113, said: "This is one of the results which the statute was intended to prevent. It is an unequal struggle of individual effort against the power of a combination in the form of a trust or other combination of persons or of commerce among the several states, which is a good thing for the commerce among the several states is likewise."

It is V. M. A. and its affiliated interests is clearly a combination in restraint of commerce among the several states, a monopoly of certain parts of the commerce among the several states, a great deal of time has been consumed at the hearing by the rejoinder in attempting to show that in spite of its alleged illegal character, the conspiracy is a good thing for the vaudeville industry in general; that the actors are now failing better than they would if the conspiracy were dissolved. Of course, it is obvious that this does not constitute a defense, for the inquiry of the Commission will be limited to whether the restraint of commerce and monopoly exists, and will not be concerned with the question whether it is possible that some good might come of the conspiracy. The respondents are now seeking to show that they crushed the "White Rats Actors Union," but apparently attempt to show that they were justified in doing so, and in so doing they are attempting to show that the very existence of the organization which stood in their way was a good thing for the industry, the fact that the "White Rats" organization needed crushing can in no way be a defense.

The respondents would have the Commission believe that their present organization has greatly benefited the actor and has resulted in many of the best vaudeville business generally. The same contention was made by the defendants in the Standard Sanitary Manufacturing Company case, 224 U. S. 20, and because of the combination there had been improvement in the quality of the product and the public was on that account benefited. But the respondents would have the Commission believe that the provisions of the statute cannot be evaded by good motives.

It is in its own measure of right and wrong, of what it permits or forbids, that the statute is to be applied. It cannot be set against it in a supposition that the good of the public is the good intention of parties and it may be a good thing for the public.

The respondents also claim any intention to restrain commerce or monopolize the management industry. In this connection see the opinion of the Court in United States v. Reading Company, 225 U. S. 214, wherein it was held:

"Of course if the necessary result is materially to restrain trade between the states, the intent with which the thing is done is of no consequence."

To the same effect, see also United States v. Patten, 225 U. S. 245, wherein it was held:

"The respondents also claim any intent to restrain commerce or monopolize the management industry. In this connection see the opinion of the Court in United States v. Reading Company, 225 U. S. 214, wherein it was held: 'Of course if the necessary result is materially to restrain trade between the states, the intent with which the thing is done is of no consequence.'"

To the same effect, see also United States v. Patten, 225 U. S. 245, wherein it was held: 'The respondents also claim any intent to restrain commerce or monopolize the management industry. In this connection see the opinion of the Court in United States v. Reading Company, 225 U. S. 214, wherein it was held: 'Of course if the necessary result is materially to restrain trade between the states, the intent with which the thing is done is of no consequence.'"

It is the scope of such combinations and their power to suppress or stifle competition or create a monopoly which determines the applicability of the Act. But even if we were necessary to show that the respondents intended to restrain commerce or monopolize the management industry, it would constitute proof of a combination.

It is the scope of such combinations and their power to suppress or stifle competition or create a monopoly which determines the applicability of the Act. But even if we were necessary to show that the respondents intended to restrain commerce or monopolize the management industry, it would constitute proof of a combination.

DOI: 10.1002/jbm.b

MULLINI SISTERS present

# THE SIX ROYAL HUSSAR GIRLS

in a Melange of Music and Song  
REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

## Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

## HARRY MORRISEY

JUVENILE SEN WELCH REVUE

### WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

# JACK GIBSON

DOING STRAIGHT KAHN'S UNION SQUARE

## JACK WITTS

"As the Mandarin Acted the Part  
As the Author No Doubt Wanted It  
Played."—Clipper, Sept. 24.

"BOSTONIANS"

# DONNA HAGE

PRIMA DONNA ED LEE WROTHER'S 20TH CENTURY MAIDS

## PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

## STEVE PAUL

"BROTHER MAHALA" ROSE SYDELL'S LONDON BELLES

# LITHOGRAPH PAPER

For all Classes of Attractions: Dramatic, Musical  
Comedy, Minstrel and Uncle Tom Carried in Stock  
Ready for Immediate Shipment

Write for Prices on Engraved Block, Type Work, Cards, Dates, Etc.

CATALOG AND DATE BOOKS MAILED FREE OF CHARGE

## ACKERMANN-QUIGLEY LITHO CO.

115-117 WEST FIFTH STREET KANSAS CITY, MISSOURI

## HARRY DUDLEY ESCO IVES

### I @ D

AMUSEMENT BOOKING OFFICE

WHEN IN SAN FRANCISCO A VISIT IS ALWAYS WELCOME.

We specialize on Club and Society Engagements—Also Revue Productions.  
435 POWELL STREET, SAN FRANCISCO.

## WANTED QUICK

REPERTORY PEOPLE IN ALL BRANCHES.

Address J. E. Balfour

Gladys Klark Co.

Campbellton, N. B., Canada.

# LOUISE PEARSON

PRIMA DONNA EDMUND HAYES SHOW

# Murray Lesslie

The Irresistible Humorist

Direction BROOKS, MORRIS & FREEMAN

# NAN SANDELL

DANCER WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

## Burlesque Routes

### COLUMBIA WHEEL

Al Reed's Show-Case, Philadelphia, 15-16;

15-15; Miner's Bronx, New York, 15-20.

Al's Show-Case, Philadelphia, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

15-17; Hartsfield, Newark, 15-17;

Jan. 1-4; Century, Kansas City, 8-13;  
Open, 15-20; Standard, St. Louis, 22-27;  
Kewpie Dolls, Jersey, Hightstown, 1-10;  
International, Niagara Falls, 11-21;  
Star, Toronto, 11-21;  
Lid Lifters-Lyceum, Washington, 8-12;  
Troadero, Philadelphia, 13-20;  
Midnight Madcap-Southern, Cincinnati, 8-11;  
Lyceum, Columbus, 15-20;  
Milkmaid-Madcap, Brooklyn, 8-13;  
Gayety, Newark, 15-20;  
Monte Carlo Girls-Olympic, New York, 8-13;  
Gayety, Brooklyn, 15-20;  
On, Fresno, California, 15-20;  
Grand, Worcester, Mass., 15-20;  
Pacemaker-Madcap, Worcester, 8-13;  
Maestro, Scranton, 15-20;  
Pat White Star-Grand, Worcester, 8-13;  
Howard, Boston, 15-20;  
Patricia Girls-Olympic, Chicago, 8-13;  
11; Haymarket, Chicago, 15-20;  
Katon's Casino, Open, 8-13; Stand-  
ard, St. Louis, 15-20;  
Katon's Casino, Open, 8-13; Maestri,  
Wilkes-Barre, 15-20;  
Round the Town-Standard, St. Louis,  
8-13; Patti, Hartford, Mass., 15-20;  
Sliding Billy Watson Show-Lyceum, Col-  
umbus, 8-13; Astoria, Pittsburg, 15-20;  
Social Follies-Gayety, St. Paul, 8-13;  
Gayety, Minneapolis, 15-20;  
Some Show-Gayety, Louisville, 8-13;  
Gayety, Milwaukee, 15-20;  
Sport Girls-Haymarket, Chicago, 8-13;  
Gayety, Milwaukee, 15-20;  
Stone & Pillard Show-Star, Brooklyn,  
8-13; Patti, Hartford, Mass., 15-20;  
Sweet Swells Girls-Star, Toronto, 8-13;  
New Academy, Buffalo, 15-20;  
Temptress-Emper, Hoboken, 8-13; Star,  
Brooklyn, 15-20;  
Penn Circuit,  
Washington, Pa., Tuesday.  
Johnston, Pa., Wednesday.  
Altoona, Pa., Thursday.  
Williamsport, Pa., Friday.  
York, Pa., Saturday.

ANNA SMITH (NANCY LLOYD)  
any one knowing her whereabouts,  
please communicate with  
Mrs. J. Smith,  
902 Southern Boulevard,  
Bronx, N. Y. City.



## Booked Solid!

McK & R. Albolene is booked  
solid with the theatrical profession.  
It cuts right into the grease  
and removes makeup in half a  
minute. McK & R. Albolene is  
a handlining big-cleaver compared to  
cold cream and toilet creams  
because it's not water or sticky.  
In 1 and 2 ounce tubes and half-  
pound and pound cans, at druggists'  
and dealers'. Send for free sample.

(McK & R)  
**ALBOLENE**  
McKESSON & ROBBINS, INC.  
MANUFACTURERS  
ESTABLISHED 1933 NEW YORK

# PISO'S

## WANTED HYPNOTIST

WITH GOOD STAGE APPEARANCE  
AND VOICE. Will be returned. Write  
N. J. McQuinn

Box 548, Westport, Conn., Can.

GILBERT GREGORY, real name W. J.  
Gonzalez, is seriously ill at Pres-  
byterian Hospital, New York. For  
information of whereabouts of son  
submit notify International Y.M.C.A.  
Hudson City, N.J. (Section 39), 41  
Madison Ave., New York.







E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgson

## WILLIAM FOX CIRCUIT

OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York  
JACK W. LOEB

General Booking Manager

EDGAR ALLEN  
Manager

Personal Interviews with artists from 12 to 6, or by appointment

## Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency, Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN  
SPENCER  
TENNEY

VAUDEVILLE WRITER

If "MATERIAL" will help you, I can be of "MATERIAL" help to you. Write, wire, phone, or call 1666 BROADWAY, N. Y. C.

## Insure Your Material Against Theft REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the Stage Manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau  
NEW YORK CLIPPER, 1804 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled  
for Registration.

NAME

ADDRESS

CERTIFICATES ISSUED

1186—Ed. Straley	Act	1186—William G. McCarthy	Scenario
1187—Mrs. A. Lohman	Sketch	1187—Graham & North	Material
1188—Adèle Archer	Sketch	1188—Philip D. Lewis	Scenario
1189—D. B. Miller	Sketch	1189—Robert J. Clark	Scenario
1190—Walter Wechs and Florence Braun	Sketch	1191—John Thomas	Scenario
1191—Dr. G. V. Croome	Scenario	1192—J. Marshall	Lyric
1192—Walker & Mitchell	Act		

Plays  
VAUDEVILLE ACTS, ETC.  
N. Y. CITY BUREAU, 345  
Dundas Ave., New York  
City. Stamp for mailing.

PAPER HATS  
GUB CLIPPER, 46 Cooper St., N. Y.

## SKETCHES

Acta, Playlets written to order at reasonable prices and many terms. Recognized Artists will find it to their advantage to get in touch with me. Special offer to ambitious beginners. Address: BILLY DE ROSE, 122 S. Main, Graham, Indiana.

## CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, free of charge, in this index, at the rate of \$10 for one year (12 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

### DANCING SCHOOLS

Harry Thompson, 1119-12-33 E. Van Buren St., Chicago, Ill.

Joseph A. O'Brien, 1405 Broadway, New York City.

Edward Coy, Attorney, 481 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kinsman, Scituate Bldg., 110 F. I. Blvd., 17th St., New York City.

MUSICAL GLASSES  
A. Braunstein, 1912 Broadway, Richmond Hill, N. Y.

### SCENERY

Schell's Scenic Studio  
581-582-583 South High St., Columbus, O.

Amelia Grain, 513 Spring Garden St., Philadelphia, Pa.

### SONG BOOKS

Wm. W. Delaney, Park Row, N. Y. City.

J. C. Goss Co., 10 Alvar St., Detroit, Mich.

THEATRICAL GOODS  
Boston Romalia Co., 10 Washington St., Boston, Mass.

THEATRICAL HARDWARE  
A. W. Geyser, 324 8th Ave. (1st fl.), New York City.

John Brunson Studios  
224 W. 41st St., N. Y.—Robert M. Ventriloquist Figures

Ben Ventriloquist and Marion Ave., Westchester, N. Y.

VIOLETT AND SUPPLIES  
August Gumbert & Sons, 141 W. 42nd St., N. Y.

TAYLOR TRUNKS  
C. A. Taylor Trunk Works  
CHICAGO  
1804 Broadway, New York City

## SCENERY

Diamond Dye, Oil or Water Colors  
SCHELL SCENIC STUDIO, Columbus, O.

## WARDROBE PROP TRUNKS

\$5.00  
Big Bargains. Have been used. Also a few second hand innovation and Fibre Wardrobe Trunks, \$10 and \$15. A few extra large Property Trunks. Also old Taylor Trunks, 28 W. 51st St., N. Y. City.

Parlor Floor, 28 W. 51st St., N. Y. City

FUNNIEST PARODY EVER WRITTEN  
THE

FACE ON THE BAR ROOM FLOOR

Ed. Original Bar Room Monologue

\$1.00

ELMER TENLEY

317 Grand Theatre Building, N. Y. City

## PLAYS

Category of Professional and Amateur Plays, Sketches, Monologues, Numbers and Acts. Recitations, Make-up Goods, etc.

Pittsford Publishing Corporation,  
18 Vesey St., Dept. D., New York

FREE

A. FURMAN

Theatrical Costumer for the Best  
Nothing too big nor too small, vaudeville—Revue—Burlesque. Everyone Furnished. 1000 Broadway, Rector Building, Room 408, New York.

Read the Clipper  
LETTER LIST

## BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE

## BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED

## Bal's Star

OUR TRUNK DE LUXE

## TRUNKS

WILLIAM BAL COMPANY  
145 West 45th St.

4 West 22nd St.  
NEW YORK CITY

WILLIAM BAL COMPANY

145 West 45th St.

4 West 22nd St.  
NEW YORK CITY

## TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY THE BEST AND PRICES  
THE LOWEST

Gold and Silver Broadband, Theatrical  
Jewelry, Brooches, Pins, Gold and Silver  
Trimmings, Wig Bards and  
All Good Theatrical Supplies upon  
request.

J. J. WYLE & BROS., Inc.

(Successors to Sigman and Weil)

18-20 E. 27th St. New York

18-20 E. 27th St. New York

18-20 E. 27th St. New York

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money writing songs. Contains: Correcting your Faults, Writing a Melody, Directing the Amateurs, Your Compositions, Placing your Songs before the Public, Lense over 600 Music Dealers—Singer and Orchestra Dealers. You need this book only one of its kind on the market. Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

Only \$1.00 Postpaid. Money back if you may so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

# THE NEW YORK CLIPPER

Remarkable Waltz Lullaby in "Sixths". Nothing Like It Published!  
Try This Charming Melody, Your Key is Waiting for You, Sure Fire Success,



# PICKANINNY BLUES

Lyric by Harold C. Frost

A WALTZ LULLABY

Music by Henry F. Glickman

*Slow and dreamy*

The moon is sail-ing low Where southern breezes blow, It's twi-ght 'round the cab-in door! When sil-very stars ap-pear,

I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee And she's croon-ing this sweet mel-o-dy—

CHORUS. Small notes (Alto) ad lib.

Oh! rock a-bye, my hon-ey, while close to Mam-my's breast; The fields of snow-y white are gleam-ing thro' the night, so close your eyes, my dusk-y

lit-tle Pick-a-nin-my Sweet mag-no-lia sway-ing, The birds have gone to rest;—

Just drift and dream on Slum-ber Stream While Mam-my sings the Pick-a-nin-my Blues.

Copyright MCMXIX by McKinley Music Co. British Copyright Secured

# FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-TIME DIXIE SONG. OPEN WITH IT AND STOP 'EM! CLOSE WITH IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE BEEN LOOKING FOR A FAST TWO-FOUR DIXIE SONG. THIS IS A "PIPPIN". FULL OF ACTION!

CHORUS

Float in' down, my hon-ey float in' down, Float in' on the riv-er down to Cot-ton Town; Just hear that

whis-tle toot! toot! toot! in' a way, And those dark-ies sing in', ban-jos ring in' till the break of day

Hon-ey lamb, my lit-tle hon-ey lamb, I'll come back to you and Al a-ban!, While

fields of su-gar cane seem to wal-come me a gain, Float in' down to Cot-ton Town.

Copyright MCMXIX by McKinley Music Co. British Copyright Secured

WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

# Sweet Hawaiian Moonlight Weeping Willow Lane

NEW YORK: 145 W. 45th Street  
CHICAGO: Grand Opera House

McKINLEY MUSIC CO.

BOSTON: 228 Tremont Street  
PITTSBURGH: 1317 Allegheny Ave.

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 17, 1919

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

Remarkable Waltz Lullaby in "Sixths". Nothing Like It Published!  
Try This Charming Melody. Your Key is Waiting for You. Sure Fire Success.



# PICKANINNY BLUES

Lyric by Harold G. Frost

A WALTZ LULLABY

Music by Henry F. Glickman

*Slow and dreamy*

The moon is sail-ing low Where 'southern breezes blow, It's twi-ght 'round the cab-in door; When all-very stars ap-pear,

I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee And she's croon-ing this sweet mel-o-dy.

CHORUS. Small notes (Alto) ad lib.

Oh! rock a bye, my hon ey, while close to Mam my's breast; The fields of snow-y white are gleam-ing thro' the night, so close your eyes, my dusk-y

lit-tle Pick-a-nin-my Sweet mag-no-lia sway-ing, The birds have gone to rest; Just drift and dream on Slum-ber Stream While Mam-my sings the Pick-a-nin-by Blues.

Copyright MCMXIX by McKinley Music Co. British Copyright Secured

# FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-TIME DIXIE SONG. OPEN WITH IT AND STOP 'EM! CLOSE WITH IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE BEEN LOOKING FOR A FAST TWO-FOUR DIXIE SONG. THIS IS A "PIPPIN". FULL OF ACTION!

CHORUS

Floa-tin' down, my hon-ey, floa-tin' down, Floa-tin' on the riv-er down to Cot-ton Town, Just hear that

whis-tle toot! toot! toot in' a way, And those dark-ies sing in', ban-jos ring in' till the break of day

Hon-ey lamb, my lit-tle hon-ey lamb, I'll come back to you and Al a bam, While

fields of su-gar cane seem to wel-come me a gain, Floa-tin' down to Cot-ton Town.

Copyright MCMXIX by McKinley Music Co. British Copyright Secured

WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

## Sweet Hawaiian Moonlight Weeping Willow Lane

NEW YORK: 145 W. 45th Street  
CHICAGO: Grand Opera House

McKINLEY MUSIC CO.

BOSTON: 228 Tremont Street  
PITTSBURG: 1317 Allegheny Ave.





Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office as a New York, June 24, 1878, as second-class mail matter under Act of March 3, 1879.

Founded by  
FRANK QUINN, 1853

NEW YORK, DECEMBER 17, 1919

VOLUME LXVII—No. 45  
Price, Fifteen Cents, \$5.00 a Year

## Reorganized Orpheum to Be Made Up of 150 Houses

**Stock Expected To Be Listed Around \$90 Per Share—Beck and Meyerfeld Execute New Contracts to Remain With Circuit for Five Years**

The new Orpheum Circuit will embrace, approximately, 150 houses. It will include the present chain of Orpheum Theatres, independent theatres that have been booking Orpheum acts, and theatres of middle smaller and central West circuits that the Orpheum is taking over.

While the list of this latter class of theatres has not, as yet, been announced, the cities embraced include Madison, Wisconsin; Des Moines, Iowa; Rockford, Illinois and Springfield, Illinois. Seventeen such houses have been taken up by the new Orpheum combine in the past several weeks. By January 1st, it is expected that the Orpheum will own and control about 100 houses of this calibre.

The independent houses that have been taken over by the Circuit are as follows: Palace, Majestic and State Lake, Chicago; Orpheum, Winnipeg; Orpheum, Grand and Rialto in St. Louis; Palace, New Orleans; Orpheum, Des Moines; Orpheum, Sioux City; Orpheum, Lincoln; and Orpheum, Duluth. New theatres are to be built in many of the cities that already have Orpheum theatres. In these, one house will play standard Orpheum acts, while the other plays the State Lake type of show. So far, plans for four new theatres have been announced.

A new theatre is to be built in San Francisco, to cost about \$2,000,000. It will have a seating capacity of 4,000, and work will begin early in January. Los Angeles is also to have a new house, with a seating capacity of 3,000. It will play three 50 cents shows a day, and have no reserved seats.

Similar houses will be built in Minneapolis and Oakland.

The new corporation will be known as the Orpheum Circuit, Incorporated. It was incorporated in Delaware with \$500,000 per capita. Mary Beck, now managing director of the Orpheum Company, will be president. Morris Meyerfeld, Jr., now president of the Orpheum Theatre and Realty Company, will be chairman of the Board of Directors. Those proposed for the board are: Marcus Helman, George Fehr, Mort Singer, Mrs. Caroline Kobi, Lou Brown and Frank Tate, as well as a representative of the Central Trust Company of Chicago and Richardson Hill and Company of Boston, respectively. These two companies have underwritten the securities of the new corporation.

The corporation will issue 500,000 shares of preferred stock and 5,000,000 of common. The bankers are now conferring over the price at which it will be underwritten, and the Orpheum official intimated that the stock would probably open on the market around \$90 per share. The common stock will

have no par value. The preferred will pay 8 per cent, and it to be \$100 par.

According to San Francisco reports, Orpheum Circuit stockholders are said to be receiving for their stock \$2 cash per share, \$12 in preferred stock and 24 shares in common stock.

A plan will later be announced whereby Orpheum employees such as office men, musicians, stagehands, house staffs and artists who have played for many years on the Orpheum Circuit may purchase a block of stock to be held out for them by Martin Beck. This stock will be sold to them under the market figure.

Beck and Meyerfeld have signed an agreement with the new company to remain in charge of the management for five years. It has been reported that Beck is anxious to get out of the Orpheum Circuit because of its biggest activities being in the West. The report is that Beck is rather tired of commuting between Chicago and New York. He is not satisfied to be a big man in the West, preferring to become affiliated in a big way with New York and the East theatricals.

Mark Leischer, who is winding up his affairs at the Hippodrome, to go with Beck, is to receive a yearly salary of \$15,000 according to reports. While at the Hippodrome, Leischer was receiving a good salary, besides enjoying a split on the Hippodrome concerts. He was previously in the employ of Beck.

**HARRY FOX SHOW OPENS**  
Worcester, Mass., Dec. 11.—Despite long waits, slow action and the inevitable delays of a first time performance, "Big Girl" was a musical version of the famous "Brewster's Millions" which was presented here this week by Comstock and Pratt, gives promise of taking its place with other successful musical shows.

The old comedy which has been remodeled and interspersed with new tunes by Jerome Kern is dainty, chic and full of quiet humor.

Harry Fox and Marie Carole are the leads of the new offering, ably assisted by Edgar Nelson, Violet Vale, Ivan Simpson, Lillian McKendee, Edna Bates, Grace Cooper, Margaret Pettit, Jane McLeod, William Mack, George T. Meach, Augustus Minton, Clara Macklin, Joseph Garry, Ethel Ford and a chorus of twenty women and ten men.

The music is useful and not to be played in a chorus of twenty women and ten men. The music is useful and not to be played in a chorus of twenty women and ten men. The music is useful and not to be played in a chorus of twenty women and ten men.

### LEAVES MONEY TO FRIENDS

**MINNEAPOLIS, Dec. 12.**—The will of Luc Stafford, a theatrical manager who died here last week, was filed for probate this week and disposes of an estate of about \$100,000.

The residue of the estate, with the exception of bequests to personal friends, is equally divided between Mrs. Grace James, sister of the testator, her son Herbert, and a nephew, Luc Stafford, Jr.

The sum of \$40,000 is left to aged friends and relatives who are not next of kin, the amount given to each being mentioned in a list. There was also a lot of life-long friends, amounting to about 500, who were bequeathed the sums of \$50 or \$100 to buy whatever gift they themselves would want him to give them.

### MADE BIG JUMP

**SAN FRANCISCO, Dec. 12.**—The "Civilians and Soldiers," playing at the Carran Theatre here, came from Chicago with only one stop, at Denver. On closing here, the company will go direct to Chicago, where they are scheduled to open on Dec. 21st, at the Olympia Theatre.

### KOLB AND DILL REHEARSING

**SAN FRANCISCO, Cal. Dec. 12.**—The Kolb and Dill musical revue company is rehearsing a new musical play called "We All Sing a Traviata on the prohibition movement, written by Max Dill and Jean Haver.

### SUES JOHN CORT

Action has been brought in the Third Municipal Court by Helen Weer to recover \$650 as the balance she alleges is due on a contract between her and John Cort. She claims she was engaged for the leading role in "Three's a Crowd," at that time called "Kathleen" under a contract which was to cover the equivalent of eight weeks work. While the play was in rehearsal, Cort replaced her with Phoebe Foster and gave her \$250. Miss Weer alleges that there is still \$650 due from Cort.

### PITTSBURGH HAS HARD LUCK

**PITTSBURGH, Dec. 11.**—Quite a group of theatrical press agents and managerial hired men are at present making this city their camping ground, all attempting to catch the newspapers. Among them are Charlie Bulkley, who left town Friday after a two week's stay with "Black and White," Stewart De Kraft, with John Cort's "Whirlwind," Willard Holcomb, Shubert representative, and Joe Flinn, the only publicity sharp shooter alive that ever separated Arthur Hammerstein from a century and a half a week.

### CLARENCE BROWN'S NEW PLAY

**Boston, Mass., Dec. 15.**—Alfred Brady, appearing here in "Forever After," at the Plymouth, is reading a new manuscript by Clarence Brown. The title is likely that, she will soon be seen in it, as it pleases her. It's name has been divulged.

### BUSHMAN SHOW NEEDS WORK

**LOS ANGELES, Cal. Dec. 14.**—That fame in the cinema means popularity on the stage is evidenced by the manner in which the public turns out here to witness Francis X. Bushman and his wife, Beverly Bayne, in the new Morosco production "The Master Thief," a melodrama in three acts by Edward B. Ross.

The most essential thing the new piece needs in its present form is a good revamping of the first and second acts. A more decided humorous trend and the elimination of the barrooming melodrama of some of the lines, will add greatly to its quality.

In form the new piece is a mystery play, filled with suspense, stage moments and a wealth of real fashioned melodramatic thrill.

In the swifter portions of the play, both Bushman and Miss Bayne carried their roles with a proper degree of vigor. Bushman manifested special strength. Grace Peters proved a source of enjoyment although not given the most scintillating lines. Frank E. Camp, inclined to heaviness in his gentleman villain. Harry E. McKee is good as a conventional detective. Harry English and Kate Roemer are among the others who are effective.

The piece will, in all probability be revised and pruned by Morosco before being brought to New York, where it ought to have considerable of a run.

### REHEARSING "NIGHT BOAT"

Ned Wayburn, it was learned last week, has been called in to assist in staging "The Night Boat," Charles Dillingham's newest musical production, now in course of rehearsal.

Incidentally, Jack Norworth has succeeded in having Craven as the featured principal in the cast, the latter agreeing to enter the cast of another musical show, a musicalized version of the late Richard Harding Davis' comedy, "The Dictator." Craven and Willie Collier have written the book. The score is by Silvio Helt.

### MRS. PANTAGES ON BILL

**LOS ANGELES, Cal. Dec. 11.**—Mrs. Alexander Pantages, wife of the theatre manager and formerly a professional violinist, will appear as one of the features of a programme being given for the benefit of the Lark Hotel Home for Boys, at Clune's Auditorium, on Sunday. Others on the program will be William Desmond, Mary Miles Minter, Carrie Jacobs Bond, and other local artists. This is the first reappearance of Mrs. Pantages on a stage in years.

### BOSTON GETTING NEW SHOWS

**Boston, Dec. 12.**—"Double Deceit," "The Unknown Purple" and "The Canary" are coming here and will open within the next two weeks. "Double Deceit" will start at the Theatre at Park Square next Monday. On the same day, "The Unknown Purple" will open at the Plymouth. "The Canary" will open on Monday, Dec. 29, at the Colonial.

# Ticket Prices Will Soar For New Year Eve Show

**Schedule Price for Entertainment is Highest in Theatrical History. With Few Exceptions, Theatre Will Charge \$5 Top; Brokers Pray for Baa to Lift**

If the ban is lifted on prohibition and the approaching New Year's Eve is "wet," prices on theatre tickets for New York City will soar as high. Despite the Supreme Court decision on Monday there were many along Broadway Tuesday, who still hoped, if they did not believe, that it would be raised either next Monday or that following.

A dry New Year's Eve will greatly affect the theatrical attendance, but the ticket brokers are gambling on the fact that prohibition will not be in force on that night, and are holding up the sale of tickets until the war-time prohibition matter has been decided one way or another. The lower floors of practically all of the theatres have been given over to the brokers.

It is figured that a lifting of the dry ban will make the evening of December 31st the most hilarious and joyful that Broadway has ever witnessed. The end of the war and war restrictions plus the ability to get home without resorting to camouflage will all tend toward a big time and plenty of revelry would be the order of the night. Ticket brokers claim that the rush after tickets for New Year's Eve per-

formances, if one can drink something stronger like Bevo, will be absolutely unprecedented.

But if New York must continue to have a come-let-existence and stick to water, most year-end celebrations will be held in the cellar of homes, and the theatre crowds will be but little more than the normal holiday attendance. But even in that case, the theatres plan to charge \$5 for New Year's Eve tickets, with a few exceptions. Tickets for one of the successful musical comedies, for instance, will be sold at a charge of \$1.50 per seat.

Last year, \$4 was the highest ticket price charged. But this price prevailed at only a few theatres. This year, with the possible exception of the Hudson, the Criterion, the Hippodrome and the Liberty, all will charge \$5 or more. The Hudson and Criterion will charge \$1.50. The Liberty and the Hippodrome will probably charge \$4.

The price of two tickets at a theatre house, exclusive of war-tax, will, therefore, be \$12.50, if the New Year be dry. Several ticket brokers have complained at this high scale of ticket prices. The Liberty price will be a drag on the market, except for exceptional successes.

## CHANGING CAPITOL BILL

The entire bill of special features at the Capitol, including Ned Wynburn's "Dance of the Hours" and the Pryor and his Band, will be withdrawn next Saturday and a new program substituted for the following week. The program will consist of David Bispham, the operatic baritone and concert singer, who will render Tennessee's "Ring out, Wild Bells," set to music by Gounod, and the musicalized version of Kipling's poem, "Daddy We're Home."

Another new offering on the bill will be a scenic, vocal, instrumental and dancing novelty entitled "A Christmas Fantasy." In this offering, the Russian Cathedral Quartette last seen here in Arthur Hopkins' production, "Reception," will be featured. Pearl Regay will lead the dancers in a ballet divertissement called "A Roman Holiday." John W. Collier, the Capitol's art director, has designed special settings for the new offerings.

Tim Conahan, the wealthy assistant musical director at the Rialto Theatre, has been engaged to conduct a new symphony orchestra now in progress of being rehearsed by the orchestra of the Pryor's Band. The feature picture will be supplemented by the usual topical, comedy and educational pictures, with Marie Dorro in "Twelve-Ten," a Herbert Brenon feature film produced for the B. and O. Film Company.

The new show, which opens next Sunday, will hold forth for one week, or until rehearsal is in progress of a new Ned Wynburn show is completed. The new Ned Wynburn show will be scheduled to open the week beginning December 29.

## HARRIS GUARANTEEING \$4000

William Harris, in order to get a check which he had given to Abraham Lincoln Monday for \$4,000, weekly for four weeks, has been scheduled to open the week beginning December 29. He is said to run a year.

## ARREST ACTOR IN THEFT

With the arrest last week of Robert Lothian, 34 years old, who says he is an actor, the police say they have recovered the stolen cash, valued at \$300, which was stolen from John Halliday's dressing room in the Lyric Theatre, while the latter was sleeping there in "The Dancer," a few weeks ago. The case was a present from George M. Cohan.

Detectives J. and Many, of the West Forty-seventh Street Station, who arrested Lothian, say that he has confessed to the robbery and that which Halliday, who is Norma Tal-madge's leading man at present, also was taken out in cash. The money was taken out of his trousers pocket. The police searched for Lothian following the robbery, if having being learned that he was hanging around the stage, waiting for a friend who was a stage hand with the show.

Lothian waived examination in the Magistrate's Court and was held in \$2,000 bail for the Grand Jury by Magistrate Harris. The police say that Lothian was convicted several years ago of the same sort of offense, was given a suspended sentence in the Court of General Sessions, but on his probation and, as a result, was re-arrested and sentenced to serve a term in the penitentiary.

## "SWEETHEART SHOP" OPENING

The "Sweetheart Shop," the new musical play by Anne Caldwell and Hugo Felix, which Edgar MacGregor, who has caused the excitement of the place, is producing in association with William Moore Patch is scheduled to open in Baltimore, January 5, with the following principal in the cast: Harry K. Morton, Albert Brown, Father-Hawany, Zella Russell, May Harper, Robert J. Brown, Cleo, Cleo, Susan Weston, Herbert Greenham is staging the show, which is under the management of Edgar MacGregor, and Julius Alfred is staging the musical numbers.

## BELASCIO GETS LONDON HIT

"Sacred and Profane Love," a drama, which has caused wide discussion in London this season, will be produced in America by David Belascio who has secured the American rights.

## SUED FOR COIN HE PAID BACK

After the suit, it was learned last week, has severed diplomatic relations with the Western Union Telegraph Company, the reason therefore being gleaned from papers filed in a suit now pending in the First District Municipal Court. The suit was filed by the Western Union Telegraph Company to recover \$30.20 alleged to have been overpaid to Unger on a telephone money order which the latter received from one of his acts about three years ago.

It is very difficult by his attorney, Leo Robbins, says, to get that company to admit that it made a mistake when it overpaid him the money, but that it is doubly mistaken when it contends that he still owes it the overpaid amount.

An explanation of the transaction is that an act owed him about \$200 in commissions, on account of which he telegraphed him the sum of \$15.75; that he telegraphed the amount the act had actually telegraphed he accepted \$12.15 which the telephone company returned. The suit was filed Monday. The money was turned over to Unger the mistake was discovered in the telegraph office, a message was sent to Unger with explanation and Unger turned over to him \$30.20, as claimed by the company, and that the act refused to turn back the money to his office.

## MIDGET ESCAPES JAIL

Alexander Egbert, a midget, forty years old, was dismissed in special sessions last week after being arrested on a charge of kidnapping a woman. He was arrested a few weeks ago by Patrolman Fred Norman, who said Egbert had told him that he had been held a prisoner until his recovery in Bellevue Hospital.

He was released after his two vendue partners, Otto Schimmler, 38 years old and Adolph Schimmler, 42 years old, both also midgets, testified that Egbert had been the master in St. Louis several years ago and had always kept it in the bottom of his trunk.

## MILLER-BATES PLAY SCORES

BALTIMORE, Md., Dec. 15.—At the Academy this week "The Famous Mrs. Fair" is presented for the first time in any city, with Henry Miller and Blanche Bates in the leading roles. The play, by James Forbes, is in four acts and deals not only with the reconstruction of the women's lives, but with the reconstruction of the lives of the women war workers as well.

Blanche Bates, who is better known as "Major" Fair, on her return from four years of self sacrificing among the soldiers abroad, and Henry Miller as Jeffrey, a man never got farther than the Quarter-master's Department in New York, find the war has made a lot of difference in their views in general. "The Major," having been decorated for her services, and for her fine work finds herself the lioness of the moment on her return to her Long Island home. Her arrival is the signal for the gathering of the women's movement. "Guilt," all the other members having been cured by her several months. Nancy is the one who is supposed to be the country and tell of her achievements to those who might thus be tempted to turn their gold towards reconstruction work.

The offer is tempting but home seems pretty good after so long a time away and maybe everything would have turned out differently if Jeffrey had not lost his temper and said "You shall not." Indignation at the presumption of a "mere husband" in attempting to control her actions forces the "Major" to the front and the tides are undertaken, although she really hates to leave her young daughter, just turned eighteen along any longer.

The four last several months and Jeffrey, lonely and forlorn, consoles himself with a pretty and comical young widow who lives near the city. Sylvia, the daughter, is left to her own devices. Upon her return, Nancy, under the "Major's" influence, finds much to be desired in her home and the upbringing of her daughter.

Mr. Miller and Miss Bates are splendid in their roles, while Sylvia, as portrayed by Margio Gilmore, is a young widow who lives near the city, and Jack Devoreaux, as the Fair, the soldier son, is most attractive. Henry Miller as Jeffrey, a man never got out of that character and could not be gotten. Virginia Hammond as Angelica Brice is excellent, while the comedy part of Dallas Tyler, Marian Love, Maude Allen, Alice Baxter and Florence William, is entertaining. The play is being produced by a stenographer who loves and marries Alice, is very good.

The play is a very well acted and well worth seeing. The first and second acts take place in the Fair home on Long Island while the third and fourth are staged in the New York Apartment of the Fair in New York. The last two acts were hardly be hurt if they were shortened. But it is a very well acted and well worth seeing.

## TIMBERG REHEARSING

Herman Timberg last Monday began rehearsing "What a Next," a four act piece which he intends opening January 8th and in which will be Gould and Lewis, Daisy Darling and others.

## WEE'S SHOW ALL SET

O. E. Wee has practically finished rehearsals of the production of "The Shepherd of Kingdon Come," from the novel by John Fox Jr., dramatised by Sidney Zoller, which he will open at the Walnut Theatre, Philly, next Monday. In the cast are Dorothy Dunn, George Simpson, James Kennedy, J. J. Owens, Ralph McDonald, Louis Heron, J. M. Bradford, Bert Kay, Fay Brenon, Gladys Walsh and others.

## 'DOOLEY SETTLES CASE

'Touble between Johnny Dooley, Harry Carroll and Harold Atteridge over a play in which the latter two were to present the former, was smoothed out and settled last week by Harry S. Hechtmeier, Carroll and Atteridge. It seems, what to put Dooley into a play and gave him several hundred dollars to bind the agreement. The comedian later changed his mind, however, about going into their play, but neglected to do so about returning the money, with the result that there were several conferences, when the play was finally slipped back when it had come.

## "MY BEST CELLAR" IS AN ACT

"My Best Cellar," an elaborate vaudeville act featuring a singing trio, is being made ready for big time production by Norman Stanger.

## PHYLLIS GORMAN IS FREE

Phyllis Gorman, one of the Daisy Sisters, received a decree of divorce last week from Supreme Court Justice Gayven which set her free from her husband, Harry Gorman, a music writer. Harry Saks Hechtmeier, who appeared for her, submitted evidence that Gorman had been cohabiting with an unknown woman.

## Morosco's Play Contest Reads Like O. Henry Story

Winner, Hungry Within Two Blocks of Manager's Office, Suddenly Finds He Has Accepted, Not One, But Two, and That Another Manager Has Taken A Third

Like a story from O. Henry's "The Four Million" are the incidents surrounding the winning, by Rachel Barton, of the \$500 offered by Oliver Morosco, for the best play submitted to him by a member of Professor Baker's Harvard class in playwrighting.

Some two weeks ago, Morosco, who was one of the judges in the contest, read the winning script, "Mama's Affairs" and liked it so much that he went to Joseph Shuman, his Boston attorney, and asked him to sign an eye over it. He, too, liked it, regardless of whether or not it won the prize. Accordingly, the picking of a cast was begun and within a short time, "Mama's Affairs" was to take shape on the stage of the Morosco Theatre.

About a week later, however, another script came in with the name of John Elliott as the author and the monosyllabic title of "Mom." This, too, struck the fancy of Morosco, impressing him so much that he wished he had not started rehearsing the first. Contracts had been signed with Effie Shannon, Anselma Bingham and other players, but he could not hardly back down, and, in the end, he decided that he would do the both of them.

By this time, the day for the ending of the contest was drawing near and Professor Baker came down from Harvard and, with Winifred Ames, "Mama's Affairs" was adjudged the best of the forty-two scripts submitted. It was therefore decided to rehearse "I think 'Mom' is the better play, even though you don't agree with me," said Morosco to the other two after the matter had been settled.

"Well, the author of 'Mom' won't be disappointed, anyway," replied Baker, "for John Elliott and Rachel Barton Butler are one and the same person. Both the plays have accepted were written by Miss Barton."

After the surprise of this was told, Morosco asked Lebowich to look up where his latest author lived for Professor Baker thought she resided somewhere in New England. Not the case, however, for the attorney soon discovered her to be living at the Hotel Remington, and five minutes was on his way to the hotel. Meeting her he told her that Morosco wished to see her the following day, and at the appointed time she was introduced to the manager.

"I called you over, Miss Butler, to tell you that from play 'Mama's Affairs' has won the prize I offered," said Morosco.

"Miss Butler could hardly reply at first, but finally did so, and Morosco added:

"I would like to also tell you that I have accepted your other play 'Mom,' written under the name of John Elliott."

"And now, if you wish, I shall be glad to take you downstairs and let you see the prize winner in rehearsal."

"Thank you," the manager said, "and the woman, then asserted themselves and, after they had passed, the newest prize winner moved."

"Just to think that I was going hungry in that hotel while a play of mine was in rehearsal within two blocks of me!"

Miss Butler was then taken to the

office of Mr. Lebowich where contracts for the two plays were drawn and handed to her, together with a check for \$1,000, upon receipt of which she immediately wired to her mother in Pittsfield, Mass., to hurry to New York, and help her celebrate the placing of three plays, for, within twenty-four hours after it became known that she had won the prize, John Williams came galloping round with a contract for "The Lap Dog," a script of hers, which he had been considering. Thus, within the next few days, Miss Barton was taken from circumstances where she had to do clerical work at starvation wages while she ground out plays, to a position where she is practically free of \$50,000 at least from royalties, film right, etc.

"Mama's Affairs" is now scheduled to open at the Little Theatre New Years night, with Robert Edison, and Shuman's "The Sign On the Door," at the Biltmore, and "The Clam Digger," by Elmer Hohmer Ruedy and the other "Conqueror of the Continent," at the Knickerbocker. Another contest in which he offered a prize, he only secured one suitable play, although 3,000 scripts were submitted.

For out of forty-two, therefore, is considered by him to have been a lucky haul.

Morosco's contract with Harvard University was to give a prize of \$500 to the writer of the best play and to the author of the best comedy of the day of acceptance.

### "MY GOLDEN GIRL" OPENS FRIDAY

The new Victor Herbert operetta, "My Golden Girl," will have its premiere on Friday night, in Stamford. From there it will go to Providence, then to Washington and later will be brought to New York.

### ROBINSON LEFT \$1,000,000

E. M. Robinson, the bookish agent, who died recently, left an estimated estate of \$1,000,000. This includes a large block of stock in the B. & O. R. R. and will provide that after paying certain bequests, the residue be divided into ten parts and held.

The beneficiaries receiving one part each are Mrs. Grace Robinson, and her three sons, Mrs. Charles Parsons, Mrs. Adele Vorhees, Bert Robinson, his brother, and Miss Elizabeth Parali. One part was left to an unnamed friend, whom, the will states, is known to Clark Day, the executor of the will.

### B'WAY LIGHTS GLEAM AGAIN

Broadway again became the "Great White Way," on Saturday evening, with the announcement that all restrictions on coal were removed. The old alley has been dark for more than a week, and the lights have been on since Monday, the street seemed lighter than ever. All that was needed to have things fully as gay and as bright as they were in old times, was a removal of prohibition.

### LIKE NEW WOODS PLAY

ATLANTIC CITY, Dec. 18.—Al Woods opened a new melodrama, "A Room At The Ritz" at the Globe theatre here tonight. This piece started out with a plentiful supply of tricks and fascinating situations, culminating in a murder and typical cross-examination which fires the blame. There is no element of mystery and all the elements of a shrewd melodrama. It went over.

The play opens with a prologue set in a notorious restaurant, in which Devereaux has brought an innocent stenographer from his father's office. The waiter, by a trick, succeeds in getting out of a moment, and tells the girl what kind of a place she is in. She attempts to leave, just as Devereaux returns. He restrains her forcibly, impressing his unwelcome love upon her. A police raid, in which both are taken as Mr. and Mrs. John Smith, ends the prologue.

Act one takes place five years later, at the girl's country residence. She has married a widower who has one grown daughter. It then transpires that Devereaux has involved another man's wife and that this man is returning that day from Europe. It is also discovered that he has made advances to the daughter and that she has an appointment with him for that night.

The mother, ascertaining this, goes to Devereaux's apartment and, while conversing, is interrupted by the arrival of her husband, who intends to whip Devereaux. She hides in the bedroom. Her husband then enters and then begins an argument which culminates in the shooting of Devereaux. The latter has left a note upon his bed, telling her to give up the idea of the fact that he does not wish to be disturbed.

The husband plus upon the outside of the door to the suite, locks the door from the outside and leaves the door ajar. The daughter, who is in the room, takes down the telephone receiver, cries "don't do that" and fires two shots. Almost at once the room is taken forcibly by the management. She confesses to the murder and is arrested.

The last act is a cross questioning much in the style of the "third degree." The district attorney proves to have been the waiter in the restaurant five years ago. Through his deductions and surmises the truth is finally arrived at, and in the end it is intimated that the telephone receiver was the murder weapon. "The Room At The Ritz" in New York will be named "The Sign On the Door." Mary Ryan has the lead, with Lee Baker as her husband. Lowell Sherman does by far the best bit of work in the cast. The play is a human, interesting villain. Other parts are merely subsidiary.

### "MIDNIGHT WHIRL" POSTPONED

The opening of the Century Roof's "Midnight Whirl," has been postponed until December 25, instead of opening last Monday night, as was necessary by the absence of Julian Mitchell, the stage director.

### CHURCH TO GIVE MIRACLE PLAY

The Church of the Holy Trinity Church, and the Educational Dramatic League, of which the former May Robson is president, will present, on December 23, 24th, a Miracle Play, at the Church called "The Good Shepherd." The performance will be given for the purpose of raising a religious service, no applause being allowed. Mrs. Belmont will read "Magnificat" from behind the scenes. The League is endeavoring to establish Miracle Plays at part of the regular church services.

### "CARNIVAL" DOESN'T GET OVER

WASHINGTON, D. C., Dec. 18.—"Carnival," which has been out of the theatre for weeks, the single play of "Othello," lay it in the Venice of the 20th century, transposing the dialogue into 20th century English and make Othello an Italian theatrical wizard, one would have the first two acts of "Carnival," the widely known play which had its American premiere at the Ballo last night with Godfrey Tearle in the lead.

In order to complete the rest of "Carnival," one would show the modern Desdemona as a lady who really plays the game, and who is very much of her own mind, and her husband in stage reproduction of the Shakespeare classic. Then have the husband go crazy during the final scene, very nearly choke wife to death and take his fingers off her neck just in time for fix things so she can confess her error, be forgiven and make a happy ending. That's "Carnival," by all odds one of the most disappointing dramatic importations Washington has seen this season.

The authors, H. C. M. Hardinge, and Mrs. E. J. Connelley, have selected themselves to odious comparison by practically re-writing "Othello." They fail to qualify as playwrights of Shakespearean stature. They might not be so bad, however, had they not attempted, with sophomoric assurance, to tack a happy ending on to a play which the author would drive a professor of drama into collage.

Godfrey Tearle, as the modern Othello, broke through the restrictions of his role long enough to show that he has the training that should make him a logical successor to the late Mr. Hail, an observation that may make him angry, but which is true. One could blame him for not showing more respect for the part he has in "Carnival."

E. Amson has a villainous role that he lifts on his usual acting pedestal. But he cannot keep it there long and by act 2 his acting is mere shoulder jerking and head shaking and cigarette flipping. Mary Malone failed dismally to bring either charm, authenticity or artistry to her role.

The rest of the cast struggled proportionally.

### "CURIOSITY" COMING IN

J. S. Tepper, formerly manager of the "Ten for Three" company, and who is assistant manager of the Selwyn is responsible for the new L. Austin Adams drama "Curiosity," which will open at The Greenwich Village Theatre beginning Thursday. In the cast of the play, which was first produced last Spring at Asbury Park, and has since then been revived, the part will be Irene Fenwick, Myrl Kettner, Ramesey Wallace, Clyde Matthews, and Arvid Paulson. The production, which is Tepper's first independent venture, was staged by Edgar Selwyn.

### BESSIE ABBOTT LEFT \$137,891

According to an appraisal made last week, the estate of Bessie Abbott, the opera singer, is valued at \$137,891. Of this, her country place in Westbury, L. I., is valued at \$79,883. Her personal property, including more than \$25,000 worth of gems, is appraised at \$47,228.

### NEW FIELDS HAS REVEAL

Low Fields, star of "A Lonely Romeo," has made arrangements to present a revue during the coming summer, to be known as "Wild Women of 1920." Fields himself, will not appear.

## Holidays and Coal Strike Combine to Put Business Off

**Broadway Houses All Felt Effects Last Week, Even the Hit Attractions Falling Below Box Office Totals of Previous Days**

A decided slump in Broadway business set in last week, caused by the combined influence of the approaching holidays and the coal strike. On account of the coal strike in the use of light and the cutting off of a considerable number of trains that usually bring many theatre patrons to the city. As the theatres receive a considerable number of their patrons from the 250,000 transients that come into and go out of New York every day and the taking off of trains is estimated to have cut this number down fully 100,000, the resultant effect upon the box offices from this cause was considerable.

Among the playhouses affected by these conditions, perhaps the Hippodrome, largely dependent upon transient patronage, was the hardest hit. The approximate gross receipts for that house, according to the management, totaled \$50,000 for the week ended

last Saturday, a slump of nearly \$10,000 in comparison with the business of the week before.

At the legitimate productions, especially those in the hit class, experienced a similar decrease. "Holy Boly Eyes" at the Knickerbocker drew about \$10,000, "Apple Blossoms," one of the best drawing productions on Broadway, whose usual weekly gross is averaged between \$17,000 and \$18,000, played to approximately \$13,000; and box-office receipts for "Clarence" were about \$13,000, nearly a \$4,000 decrease in comparison with last week's business.

Following the raising of all restrictions governing the use of coal and the curtailing of electric lights, producers are again anticipating normal conditions when the holidays are over. Partial restoration of the train service curtailed last week was resumed Monday, although the full 10 per cent eliminated will not be restored until later.

### NAME MAXINE ELLIOTT PIECE

Maxine Elliott's new play is to be staged at the Knickerbocker Theatre. Hurstburg wrote it. It was given its first production in London with Irene Vanbrugh in the leading role.

### CURT TO DO "MARISKA"

"Mariska" is the name of an operetta that John Cort is putting into immediate rehearsal. The production is on Broadway. The score is by Otto Motzow.

### HOLDING WYNN SHOW

Rumor has it that Ed. Wynn's "Carolina" will be seen in New York as a summer attraction. It is making a hit on the road. Wynn has started something new by meeting his audience in the lobby after the show, and kidding everybody, just as Hittcock does before the curtain rises.

### SUED OVER BAYES PHOTOS

Sarony, the photographer, sued Joe Weber some time ago and obtained a judgment for \$145, by default. The action was based on a claim for photograph of North Bayes, made of the comedian's portrait while he was one of the principals in the variety show produced by Weber. It was alleged that Weber was responsible for these photographs.

A woman process server averred that she served Weber with the summons and complaint in the action, at his office, 1416 Broadway, last August. Weber claimed that he knew nothing of the suit until City Marshal Jacobs came into his office and made a levy under an execution that had been issued out of the Ninth District Court. Then he telephoned his attorney, Alfred Beckman, of House, Grossman and Vorhaus, the latter hurriedly prepared a motion for summary judgment. The marshal from executing his levy, which was served on the marshal after it was signed by the City Marshal Court Judge; and last Friday the marshal was thrashed out before Judge Gering.

The judge decided that Weber had never been notified of the suit. He issued a summons and complaint, set aside the judgment obtained by default, which was set aside, and ordered the marshal to levy, and set the case down for trial during this month.

### STOCK PRODUCES NEW PLAY

Borron, Dec. 13—"Miss Robinson", presented here this week for the first time in America, by the Jewett Players, at the Copley, is a comedy in three acts by William Bakula. While there are certain humorous passages, it is essentially dramatic, with even a touch of melodrama.

The action centers around Miss Robinson, Mr. Walter Vintage's secretary, into whose possession comes the skeleton in Vintage's closet. Cupid, Years before, Mr. Vintage had married a worthless woman and, believing her dead, married Miss Robinson. Later, the first wife reappeared and, up to the opening of the play, he had supported her and had also paid money to an old servant, Mattie Hine, who knew of the affair. But, in an illness, Mattie bursts into the room where the family is gathered and blurts out the secret, exhorting the Vintages to repent.

Unfortunately, Miss Robinson is in the room. In order to make sure that the secret is not revealed, the family decide that Horace, the younger son, shall marry her. Horace has already become engaged to a girl in the girl and consents. Although Miss Robinson has practically decided for my own Billy Ardin, a young man of her own class, she is flattered by Horace's proposal and accepts him. All goes well until, through the prattle of Mable, Horace's young cousin, she learns that it is a marriage of convenience for the Vintage family. Although Horace now regrets his decision, Miss Robinson refuses to marry him and flies back to the ready Billy.

Viola Roth has the title role and E. E. Hines is Billy. The play is supported by May Ediss, Cameron Mathews, Percy Warren, Jeanne Newman, H. C. Conway Street, and Miss Hamilton and Marion Trable.

### FIARS AUCTION RAISES \$18,000

More than \$18,000 was realized at the auction at the Gaity Theatre on Friday, of seats for the Friars Prolic to be held at the Lexington Opera House next Sunday evening.

The sale was started off by Jack Gleason, who quickly handed the hammer over to Frank Baron. Later, Louis Mann played the role of auctioneer and Jess Dandy also took a crack at it. The first of the prizes went to Marcus Loew and the second to Joe Schenck. Others in the \$1000 class were E. F. Albee, Al Woods, Martin Armstrong, W. W. Cohn, and William Fox. Arbachke then auctioned a box to himself for \$800. Milton Benson purchased a premium at a premium of \$750. Fred Block and Channing Pollock each purchased a box at \$500.

The highest premium paid on orchestra seats was \$3000. These were bought by non-resident members, represented at the auction by proxy. The gallery of 600 odd seats was sold in blocks to various Friars, the tickets to be given credited soldiers who are desirous of attending the performance. All of the money collected at the auction will be used for the Friars' charity fund.

### "WHAT'S THE IDEA" BACK

Rice and Cad's road show, "What's the Idea", with a cast of twenty-eight people, arrived back in town last week. The show is a collection of songs and songs territory covering a period of 23 weeks. This show, was forced to close by the coal strike. The show is now being shown down South to play what it shows with a New York hit record.

### LEHAR COMING OVER

That Franz Lehar, the Austrian composer of "The Merry Widow," is due to arrive in this country within the next four weeks, was indicated last week by a letter from him addressed to Anton Siegel, his attorney here. In the letter, Lehar stated that he would leave Vienna early next month, but because of strikes and other abnormal conditions existing in his country, he would not be able to make his way here through Holland and other countries. This will, of necessity, delay his arrival here.

His purpose in coming here at this time, Lehar explains, is to dispose of four new scores he has composed during the last ten years. In addition, he will bring the scores of his two musical plays now running in Vienna. He does not indicate which American producing manager will have first pick of them.

Bernard H. Reich, one of Lehar's American attorneys, made a trip to Vienna about two months ago, returning here three weeks ago, and while in Vienna had several conferences with the composer relative to the latter's coming to this country. Upon his return, Reich explained in detail connected with the coming visit of the composer which, he stated last week, will facilitate the latter's arrival.

Lehar, who was born in Austria, was never at war with Austria, that is to say, we were not at war in the instance of Lehar, because, and according to Fritz Kreisler, Lehar, an Austrian, the State Department will not object to the composer's coming here at this time, even though the treaty has yet to be ratified by the United States.

Besides bringing a completely revised version of "The Merry Widow," Lehar is bringing with him several musical plays. These are "Wo die Lerche singt" ("Where the Lark is Singing"), and "Die Blane Mazurka" ("The Blue Mazurka"). The former of these has been produced and is now running in Vienna, where it has established itself as one of the musical successes of the season. The latter play has not been produced yet, but is scheduled for presentation in Vienna early next year.

Incidentally, it was also learned that representative of the American producing community recently visited Lehar in Vienna and negotiated for the American production of "The Merry Widow," but the plans were never consummated. As a result, any of the producing managers in this city will have a good chance to acquire a Lehar show from the composer.

### KALICH MAY TOUR WORLD

FRANKLIN, Pa., Dec. 15.—Bertha Kalich is seriously contemplating a world tour, inasmuch as she has received offers from England and Australia. No details are as yet forthcoming.

### "DADDIES" LEAVING PHILA.

PHILADELPHIA, Dec. 15—"Daddies" starts its fourth and last week in this city to-day. The play will leave the Grand Street Theatre Saturday evening.

### CLOSING IN PHILLY

PHILADELPHIA, Dec. 13—"A Prince Takes the City" will leave the Grand Street Theatre Saturday evening. The play will leave the Grand Street Theatre Saturday evening.

### BALTIMORE BOOKS YIDDISH CO.

BALTIMORE, Dec. 13.—The Yiddish Art Theatre, New York's latest Yiddish drama organization will give one performance here next Monday night. The play will be "Simone and Delia" from the pen of Sven Lager, a Scandinavian. Jacob Ben Ami and Emanuel Reicher are the directors of the theatre, and, in the cast of the piece, the following will be seen, Ben-Ami, Henrietta Schultze, Jehiel Goldsmith, Hyman Myssell, Gertrude Eubelen, Zava Freid, and Soula Gersky.

### COURTNEY ENDS FRISCO RUN

SAN FRANCISCO, Dec. 13—"Civilian Clothes" with William Courtney, has ended its run at the CURTIN Theatre here, after playing two weeks. The Los Angeles Company, however, is now in its twenty-fourth week and still going strong.

### HOWARD HAS NEW ACT

Joe. E. Howard is ready to launch a new act, entitled "Chin Toy," with twenty-two people including himself, Ethel Clark, Jack King, Maurice Diamond and another female star. The act will open at Yonkers, Jan. 6.

### T & D GET NEW HOUSE SITE

SAN FRANCISCO, Cal., Dec. 12.—Turner and Doherty, who control a string of motion picture theatres throughout California, have acquired a site for a new house in Salinas. Ground has been broken and work on the house, a \$120,000 project, has been begun.

### WHIRLWIND OPENS

FRERESBURG, Dec. 13.—"The Whirlwind" the new John Cort production, opened at the Duquesne Theatre here last night for a week's run. The play played here. John Cort acted in the play. The cast featured in the cast, which consists of Rose Coghlan, Paula Sear, Oswald York, John Davidson, John S. King, Jessie Williams, John Herington, Orlie Manabosho, David Red Eagle, Aris Johnston, Frank Andrews, Joseph Tracy, Joseph Tracy, Joseph Kingsbury, Marguerite Rinner, Joseph Sweeney, Marian Batista, Fred Dalton.

## United Managers' Protective Ass'n Has Had Busy Year

Ligon Johnson, Counsel, Has Settled 306 Disputes With Stage Employees, 129 With Musicians and Convicted Nine Play Pirates Besides Other Matters

Three hundred and eight controversies involving stage employees and 129 with musicians, were adjusted during the last year by the United Managers' Protective Association, as set forth by Ligon Johnson, counsel to the association, in a general resume of the work of the last twelve months. Play-pirates to the number of 147 were suppressed and nine convictions for the illegal use of plays were obtained. The report, which has just been sent out to members shows in detail what the association has been able to accomplish for its members. It is as follows:

So that our members may be advised of the work which has been done by the Association, a general annual bulletin is issued covering a summary of matters handled. This involves work before Congress and Government agencies, the railroad administration, the Internal Revenue department, and state legislatures. Representing the Association, looking after labor negotiations and controversies, including those with stage hands and musicians, and the improper charges or demands under bill posting, advertising, transfer prices and attending to complaints and appeals covering all forms of discrimination and unfair dealing and charges.

**Work Before Congress**  
"The Association has made four formal appearances before Congress, involving admission taxes generally, special excise taxes and regulations, and protection of theatrical material (copyright) and its representatives have had numerous conferences with and made appeals to Congressional Committees and committee members. It was successful in defeating the proposed doubling of the admission tax and secured elimination of other proposed or suggested legislative burdens on amusement enterprises.

**Railroad Administration**  
"Under the confusion of war conditions, many necessities and post-war reorganization, a number of serious situations have arisen threatening theatrical travel, such as orders requiring tickets to secure a baggage act (the rescinding of which the Association promptly secured), denying baggage cars for theatrical use in certain sections, and other regulations and requirements seriously hampering theatrical travel, all of which were successfully handled.

**Internal Revenue Department**  
"The 'admission tax' law was enacted within the past year, under which material changes were made in the tax requirements and fees previously in force. Numerous conferences with the Commissioner of Internal Revenue and his assistants in charge were necessary. Prompt rules were worked out and full instructions immediately bulletined to our members.

"Notwithstanding the many confusing situations involved, our members have been kept so promptly and thoroughly advised that no confusion or unnecessary hardship has resulted. These tax bulletins have covered, such phases as the tax generally, signs and notices, ticket prices, the established price, passes, tax exemption, employees, lithographs and excise tickets, and of particular interest, reduced rates, cut rate tickets and brokers, benefits, ex-cuse taxes, speculation, and improvements and refunds on returns, and practically all other

questions arising under the amusement section of the act. In addition, members have been advised individually under each item covering any unusual circumstances and refunds obtained for them.

**Income Taxes**  
"Members have been fully advised as to their obligations as employees of aliens, travelling actors, musicians, stage hands, etc., and in other matters covering withholding of the income tax at the source.

**State Legislation**  
"The Association has successfully opposed proposed state legislation burdensome upon amusement enterprises, such as requiring a license for each performance of a play, requiring consorting of players behind any performance in a state, excessive license taxes, etc. In each instance it has been successful.

**Pirates**  
"The Association has suppressed 147 pirates and secured the conviction of nine pirate play brokers and several other individuals. It has also secured indictments against two others, one of whom is now out on bond and the other in jail awaiting trial. Play piracy has largely been suppressed.

**Labor**  
"The Association has negotiated road scales for travelling stage crews and musicians and participated in the adjustment of many labor controversies involving stage employees all of which, except 6, have heretofore been satisfactorily adjusted. The controversies involving musicians of which but one is still pending.

**General Matter**  
"Suppression of sales of pick up paper and left overs in the charley box has been made and contract jumping, discriminations and improper charges under bill posting, transfer, advertising, etc., handled. The general complaints have covered all forms of unfair or improper demands, demands and charges, and 130 general complaints have been handled, none of which are now pending.

**Conclusion**  
"None of the previously noted matters include minor complaints or controversies which could be disposed of by a telephone letter or a newspaper interview, and embrace only those of sufficient importance to warrant the making out of an individual file for a record of the facts, negotiations and settlement.

All the foregoing by no means covers all the work the Association has done and is doing, but it is sufficient to give our members a fair idea of the importance of the work and general matters involved.

### ATTACHED FIELDS SHOW

Met Franklin and Fred Bowles who wrote the lyrics and music for Lew Fields show, "The Lonely Romeo," and attached the Philadelphia Press last week through Harry S. Beechmer.

According to their attorney, Franklin says that he and Bowles have done them each week but the payments fell behind until they had \$2400 owing to them. Explanation for the arrears was not given. Beechmer went to Philly and, with Benjamin L. Rubinstein, a Philadelphia lawyer, endeavored to legal measures to collect it.

### WEBER AND ANDERSON SPLIT

With the disposal last week of his holdings in the corporation which owns the Longacre Theatre, on West Forty-eighth Street, G. M. Anderson, it was learned, will confine his activities to the production of plays on an extensive basis.

At the present time he is on the road with his "Frivolties of 1919" show, now playing an engagement at the Boston Opera House, but which is scheduled to open here January 5, probably at the Forty-fourth Street Theatre. Anderson is reported to have already expended in the neighborhood of \$20,000 on the show and it must look like a good proposition to the Shuberts, or Jake Shubert, recently spent two days with it out of town.

The Longacre Theatre, including the site, cost approximately \$450,000. It was the Longacre Theatre Corporation (Goldstone and Pincus). In June, 1918, Anderson acquired the theatre, but he subsequently leased to the Strand Theatre Corporation, controlled by himself and H. H. Frazer. Anderson is reported to have received in return for the theatre, in the neighborhood of \$30,000 yearly. In 1917, Frazer, it is said, needed money and sold the theatre to the International League Baseball Club, so he sold his interest in the lease to Larry Weber, who then sold the theatre to the Comstock and Geet and the Shuberts.

Now, Anderson has sold his interest in the theatre to the Shuberts. Kemper, it is said, who also control the corporation which owns the Astor Theatre, the latter house being held under lease by the Shuberts.

During their joint tenancy at the Longacre Theatre, Weber and Anderson received a large partnership. These were "Nothing But Lies," "Nothing But the Truth," "Yes or No" and "The Sign of the Cross."

Their joint interest in these plays remains the same, despite the fact that they will no longer produce in partnership, both going their separate theatrical ways. Weber, besides being interested in burlesque shows and also holding interests in shows controlled by the Shuberts and Comstock and Geet, recently became affiliated with Lewis Seisnick in the motion picture business.

Anderson has practically removed all of his belongings from the eastside New York and has moved his office to the Longacre Theatre and has taken quarters elsewhere. W. M. Gorham, whom Anderson brought here from California, where Gorham had managed the extensive motion picture interests formerly controlled by Anderson, and established here as his general manager, will continue to act in that capacity for Anderson.

### TO RE-BUILD N. O. HOUSE

NEW ORLEANS, La., Dec. 14.—Plans for the building of a new opera house on the site of the old New Opera House, which was burned down several weeks ago, are now under way. The stockholders in the old opera house have agreed to a conference to confer with the New Orleans Grand Opera Association in reference to a new building. A plan has been drawn for a combined memorial auditorium and opera house has met with disapproval in the city and it is probable that the old opera house will be restored without change, except in the way of fire-escapes and modern improvements.

### GUILD PICKS MEETING DAY

The Catholic Actors Guild, decided last week that a regular meeting of the guild will be held on the second Friday of each month.

### KLINE SUES UNIVERSAL

Harry D. Kline, who went to California last May to assume his duties as studio manager for the Universal Film Company, returned to New York last week and immediately instituted an action for alleged breach of contract of employment against his erstwhile employer.

The suit was brought in the United States District Court here and, in his complaint, filed through Nathan Burkan, his attorney, Kline alleges that he is entitled to \$36,200, the total amount of salary he would have earned had he not the Universal let him go December 8.

According to the complaint, Kline was employed by the Universal, Carl Laemmle, as head of the company, signing the alleged written agreement for a period of two years from May 14, 1918. Under the terms of the alleged agreement Kline, as studio manager, was to receive a weekly salary of \$300 during the first year and \$500 during the second year.

However, after "working" in California for a period of less than eight months, Kline says he was "fired," contrary to the terms of his contract. Thus far the Universal has not filed any answer to the complaint.

### ROONEY AND BENT ROBBED

A sneak thief got into the dressing-room of Pat Rooney and his wife, Marion Bent, at the Riverside Theatre for a period of two years from May 14, 1918. Under the terms of the alleged agreement Kline, as studio manager, was to receive a weekly salary of \$300 during the first year and \$500 during the second year.

This robbery was discovered by Rooney and Bent, who immediately entered their dressing-room following the finish of their act. While they were on the stage, the thief, Evelyn Fuller, had placed the bag containing the money and jewelry in the tray of one of the trunks in the room. The maid then left the room for a few minutes to go on stage to watch the act. She says she was not out of the room for a longer period than six minutes.

The maid has been in the service of Miss Bent for the last two years and she says she is the first time she ever permitted her employers' valuables to remain in the dressing-room while she was away from it; she was always in the habit of carrying the valuables with her.

Detective sergeants James V. Wilmatrix and Steve Low, of the West 100th Street Police Station, where the robbery was reported by house manager, were present when the maid was discovered, say a strange man was seen about the stage while Rooney and Bent were performing.

### TO CELEBRATE WITH SCRIBES

PHILADELPHIA, Dec. 12.—A number of artists will observe the Christmas celebration given by the Pen and Pencil Club of this city on December 30. The artists who are to be featured are the stars of the "Passing Show of 1919," which opens here, will also appear.

Others who will entertain are Willie and Eugene Howard, Ray Cummings, William J. Philbrick, John Burt Foster, Basil Fendley, Bobby McComb, Helen Harrington, Leola Carter, Alexandra Dagmar, Lillian, Dolores Suarez and Blanche Parks.

## "The Lady in Red": Cast Ask Equity to Get Salaries

**Tell Officials of Association That Corporation, Once Backed by  
Millionaire Shipping Man, Owes Them. Company  
Closed in Paterson Early This Month**

That "The Lady in Red" came a cropper in Paterson, N. J., recently, is the story brought to the Actors' Equity Association early this week by members of the company, who filed claims for back salaries. The aggregate amount of the salaries, according to Paul H. Turner, attorney for the Equity, is \$1,648. And unless the members of the company are paid, Turner stated, suits will be brought against the Herculid corporation, which produced "The Lady in Red."

According to Turner, "The Lady in Red" had been out on the road about ten weeks before it was brought to Paterson early this month. During this time, he stated, the members of the company received their salaries in portions. In Paterson, several made definite demands on company manager James Barnes for back salary they claimed to be due.

To add to the show's troubles, somebody attached it to Paterson, with the result that the place was forced to close right then and there, the company coming to New York, where most of them aired their grievances with Equity officials. These latter, after listening to the players' placed the matter in the hands of Paul H. Turner, who stated early this week that, if re-cause against the Herculid corporation, of which John F. Slocum is said to be general manager, proves ineffectual in collecting the back salaries claimed by the players, he would proceed against the individual actors and directors. This legal recourse is vouchsafed people who have salary claims under the law of the state declared the Equity attorney.

When asked over the telephone Monday night why the players in "The Lady in Red" had not been paid all the salary due them, as claimed, John P. Slocum, speaking from his apartment

in the Hotel Bristol, declared: "They didn't get paid because there was no one home." Slocum had previously explained that he journeyed to Paterson on the day the show closed but that his visit there failed to please the players.

Within the last few weeks, the Herculid Corporation, which has been rubbed off the door of the suite of offices which the corporation occupied on the fourth floor of the Selwyn Theatre Building about ten days ago Slocum was found there, in room 407, by a "Clipper" reporter, arranging books and papers in bundle form. At that time, he explained that, although the Herculid corporation would not occupy the suite Anderson T. Herd, the wealthy shipping man who backed "The Better Ole" and who at the time, at least, was interested in "The Lady in Red" would still retain the offices and pay the rental for them.

Herd, who is reported to have sunk upwards of \$50,000 in "The Lady in Red" show, being being paid a million and in the shipping business, is an animal fancier who has won various awards for his blooded live stock he has exhibited.

The following is a list of "The Lady in Red" players, their claims for unpaid salaries and the amount of each individual claim: Arthur Deagon, \$345; Winifred Francis, \$200; Henry Antin, \$75; Isaac Miller, \$117.50; Olive Hill, \$175.00; Alden McClaskey, \$138; Frances Clyde, \$102.50; F. Gatsbury, \$75; Isaac Miller, \$117.50; Betty (F.), \$32.50; Carmen Bonch, \$20; Pamela Carow, \$20; Nellie Anderson, \$17.50; Helen Winters, \$17.50; Gerda Edwards, \$15; Olive Hill, \$17.50; Elizabeth Newton, \$17.50; Lilian Hewitt, \$17.50; Dorothy Meadows, \$17.50; Leonard Hopkins, \$17.50; Rose Royce, \$17.50; Marda Phillips, \$10; and Mrs. Rogers, \$40.

### BILLIE BURKE TO TOUR AGAIN

P. Ziegfeld has announced that he will make the organization now presenting "Georgie White," a permanent one, and that, at a date yet to be announced, a revival of an old comedy, beginning next year with Sheridan's "A School for Scandal."

Miss Burke will play the role of Lady Teazle. The costumes will be made in London and the scenery will be designed by Joseph Urban.

### GOLDEN GETS NEW ONE

John Golden has secured the producing rights to a new comedy by Winchell Smith entitled "The Wheel," which is scheduled for early production.

### "WELCOME STRANGER" READY

For his new play, "Welcome Stranger," by Aaron Hoffman, Sam Hirsch has engaged George Sidney, Edmund Breece, Ben Johnson, Edward L. Snider, David Higgins, Charles L. Schofield, David Adler, John Adair, Jr., Frank Herbert, Percival Lennon, Don Roth, Francis Stirling Clark, Isadora Duncan, Mary Pickford and Sam Hirschman. The play will open in Rochester on Dec. 22 and will go to the George M. Cohan Grand, Chicago, where it will begin a run Dec. 28.

### DAVE BENNETT SUEZ

David Bennett, Motz, (historically known as Dave Bennett, stage manager and producer for Comstock and Gest), is being sued by Josephine Bennett Motz for divorce and separate maintenance. It is rumored that Gladys Dore is the co-respondent. Mrs. Bennett asks for \$50,000 a year alimony and \$25,000 court fees. She claims his income is \$30,000 a year. Motz has, as yet, filed no answer.

### JULES HURTIG TO PRODUCE

Jules Hurlig, of the burlesque firm of Hurlig and Seamon, will shortly produce a comedy on Broadway called "The Pendulum," written by Albert Stedman Egan and Bide Duley. Mabel Brownell, who has already appeared in "Eyes of Youth," "The Gamblers," "The Great Divide," and a number of others, will be featured in the production, which is being staged under the direction of Clifford Stark.

### MOSS'S NEW HOUSE STARTED

Work on the new theatre that B. S. Moss is building has been started on the site which occupies an entire block, bounded by Webster, Tremont and Carleton streets, at 117th Street. The theatre is to cost \$1,000,000 and is to seat 3,500. It is expected that the new house, the largest in the Bronx, will be called "The Grant."

### GATTI'S SHOW "SET"

Work has been completed on the cast-in-into "The M. G. Gatti" "Eaten-Jammer Kids," and it has gone into rehearsal in Chicago, being scheduled to open in Racine, Wis., Christmas day. Georgia Campbell, heading the cast, will be supported by Harry Murry, Rose Stanley, Fred Flynn, Petra Folkins, William J. Hoyt, Pauline Pauline, Henry Washburn, Clarence Wala, H. Wright, and A. Lockridge. Edward Everett is business manager; A. W. Swartz, agent, and W. B. Fredericks, company manager.

### MARE ISLAND THEATRE BURNS

Marzo, Cal., Dec. 15.—The theatre at the Mare Island hospital recreation was destroyed by fire last week. The loss is estimated at \$5,000. The cause of the fire is not known.

### HOLIDAY SHOWS BOOKED

Pittsboro, Pa., Dec. 15.—Two seasonal revues and two dramas will be playing here during Christmas week. Ed Wynn's Carnival will be at the Nixon, "Monte Christo," Jr., at the Alvin, Louis Mann in "Friendly Enemies" at the Hipp and "The Old Homestead" at the Duquesne.

### "SMILE! THROUGH" COMING IN

June Cowell will open in New York with "Smile! Through" after completing her engagements in Boston and Washington. The piece was written by Allan Langdon Martin.

### TO GIVE RUSSIAN PLAYS

A season of Russian special matinees will be given by Arthur Hopkins at the Plymouth Theatre, starting with Gorky's "Night Lodgings."

### NEW FIRM CHARTERED

Tuesboro, N. J., Dec. 15.—To operate motion picture and other kinds of theatres, as well as other amusements, is the function of the K. S. & K. Amusement Company, of 175 Smith St., Perth Amboy, chartered in the office of the Secretary of State this week. The new firm is capitalized at \$50,000, divided into 500 shares.

David Snaper, Sol Kelsey and Philip Kilman are the incorporators; each holds four shares.

### ANTI-PROHIBITION PLAY DUE

William Anthony McGuire shortly will begin rehearsals of his new play, a drama entitled, "Stand from Under," taking a negative stand on the abolishment of alcohol. Richard Dix has been engaged to play the principal role.

### WOODS HAS FOUR NEW PLAYS

A. L. Woods, of New York, has four new plays, two of them foreign comedies. The first is "The Great Illusion," an adaptation by Avery Hopwood of a French play by Sacha Guitry and the other Ian Hay's comedy "Tilly of Bloomsbury." Then he has "The Blowing Flinger," produced in Atlantic City last Monday and which comes into New York at the Republic on the 22nd, and "Ready to Occupy," a new comedy with Ernest Truex in the leading role, which comes to New York after the holidays, following a preliminary showing in Stamford on the 22nd.

### SUNDAY CONCERTS

Charles Purcell, the Cameron Sisters, Tom Lewis and Lt. Tim Bryman, were headlined at the Central concert Sunday evening.

The lyric featured William and Gordon Dooley, the "Klein Brothers" and Harry and Anna Seymour.

At the 44th Street Theatre Dooley and Sales, John Burke, De Haven and Niece, and Bonita and Hearn were headlined. Ten other acts were included at each one of the concerts.

The bill at the Manhattan Opera House consisted of Nonette, Ben Welch, "Flasher," Roscoe Allen and Jazz Band, Williams, and Wolfer, Bennett, and Richards. Milt Collins; the Du Four Boys and Wilbur Sweetman and Co.

The Century concert programmed Pat Hickey, George McGraw, Ruth Ross, William and Burdette Owen, Johnson Saxe, Joe Browning, Fulton and Brown, McLaughlin and Carson and Hubert Kenney and Corine.

### MITZI HAJOS BUYS HOUSE

Mitzi Hajos has purchased another home, making the second purchase this fall. This property is a colonial residence on Burling Avenue, Gedney Farms, White Plains, and was bought from George Hove, Charles Griffith and Eugene Moss.

### BENEFIT NETS \$2,500

The benefit performance held at the Century Theatre last afternoon netted the Mayor's Committee on Relief Profiteering \$2,500. Acts were furnished by the Low, Keith, "Gaieties of 1919" and Ziegfeld "Follies" management.

### "BEN HUR" TO TOUR AGAIN

"Ben Hur," Klaw and Erlanger's dramatic "Institution," is announced to open its twenty-first season on the road some time next February. The show was first presented here at the Broadway Theatre, November 29, 1909.

In the twenty consecutive years that "Ben Hur" has held forth it has been witnessed by more than 10,000,000 people and its receipts have totaled upwards of \$8,000,000. Several years ago the play was running in this city, Les, Marguerite Zender, Tyler Janouly.

### "ANGEL FACE" COMING IN

"Angel Face," the musical comedy by Victor Herbert, which has already been seen in Chicago and Philadelphia, will open in New York at the Knickerbocker on Monday, December 29th. The lyrics are by Robert S. Smith. The play is produced by George W. Lederer.

In the cast will be John E. Young, Marguerite Zender, Tyler Janouly, Mary Thompson, George A. Schiller, Minerva Gray, William Cameron, Sarah McVicker, Marguerite St. Clair, Miriam Medie, George Sewell and Gertrude Watrel.



## "Wayfarer", Huge Spectacle, Opens to Audience of Over 8000

**Sponsors Confronted by Many Difficulties in Staging Piece That Drew \$12,000 at Opening Performance in Madison Square Garden**

"The Wayfarer", the greatest dramatic spectacle ever staged in this country and presented by the Inter Church World Movement, was accorded its metropolitan premier Monday night. This great spectacle is neither drama, opera nor pageant, but a modern pasting play in which more than 3,000 people appear on the largest stage ever constructed in New York. It opened to an audience of 8,000 and a \$12,000 gate receipt.

For months past, the huge project has been in rehearsal. Chorus were enlisted from more than 1,500 organizations in the metropolitan district and Artists engaged who possessed the temporal fitness and artistic attainments required for a production of this kind. And for purposes of realism, it was ever found necessary to comb the entire country for camels, sheeps and donkeys to say nothing of the hundred and one other minor details which are involved.

Along with the other difficulties, encountered by the producers in preparation of the spectacle, was the building of the great scenes which are much to large for any stage in the country. Also to find and equip an auditorium large enough to accommodate all the performance, 1,500 persons, in addition to the two large chimes numbering 1,000 each. Beside this, there is a symphony orchestra of 100 pieces.

Then there was the matter of lighting, by which are secured many marvelous lighting effects. Equipment three times that of the largest standard auditorium in America was found necessary. It is said to be the most complete and elaborate portable equipment ever assembled.

All of these elaborate features are made use of simply as contributing agencies in the interpretation of the greatest drama ever conceived, of which the story of "The Wayfarer" is based.

Appearing in the prologue, the Wayfarer represents the average man, discouraged by recent world events, disheartened over the outlook for mankind and inclined to doubt the potency of Christianity. He is confronted by Despair, who attempts still further to break his already wavering faith. But the story already weaving faith shows him in the first of the big scenes, a battle in a Flanders village, with its attendant horrors, as a symbolical of what the world has come to.

Dazed and further disheartened, he calls for Understanding. She comes to him, reassuringly, tells him such things have always been in every crisis of every era, but that, always, there arises from this crisis that restores man to his own.

Despair, protesting, but following, she takes the Wayfarer back through the ages and shows to him the Jew in despairing captivity, in the second scene "By the Waters of Babylon". Here he reveals the ruins of the temple at secret worship and lamenting their plight. A runner enters with tidings and tells them their beautiful temple in Jerusalem has been destroyed and that their altars have been over-

thrown. This latest disaster overcomes them until the outcries are stilled by the appearance of a Heavenly Messenger, who prophesies that not only they, but all nations, which are, shall be released from bondage and restored to the ancient glories of Jerusalem, where a Messiah shall arise to offer them their everlasting life.

The story closely follows Biblical history, from this to the finale. Understanding next shows the Wayfarer and his despair the fields of Bethlehem on the Night of the Nativity, Shepherds attending their flocks about the manger, and the appearance of the angel prophets, that in particular foretold the coming of the Messiah.

Reveling from the Book of the Law, one calls attention to the auguries and the fact that that very place and moment fulfill them. Suddenly, the commanding Star appears in the East and while they marvel, the heavenly trumpets sound and the Messenger stands before them and they are directed to journey to the village of Bethlehem. They leave as hidden and following them on the great night of the Nativity, appear the Wise Men of the East, mounted on camels and with their retinue.

After an episode of some thirty years, the great crowd at the Damascus Gate awaiting the triumphal entry of the Messiah into Jerusalem, is witnessed and the story is told of the crucifixion explaining its significance. But the powerful interests begin to fear Messiah's growing influence and the effect of his teaching and he is crucified on Pontius Pilate, the Roman Governor.

Understanding now leads the Wayfarer and the nearly asleep of the court of Pilate's palace. It is night and upon the balcony, Pilate restlessly strides, to and fro, certain the Messiah is innocent, but unable to find any way out of delivering him to the mob. Awakened from a vision, his crime now is left to the imagination, for the Messiah urging that He be saved by delivering to the people one they have long sought-Barabbas, a notorious criminal. In relief, Pilate signs upon the suggestion.

When the trial hour arrives, Pilate tries to appease the multitude with Barabbas. But they insist upon crucifying the Messiah and Pilate surrenders him. Again he signs his hands as a token of his innocence.

Again the Sushan Gate, but this time the crowds are seen streaming outward from the city. The cross is seen to fall and be caught up again. The multitude passes into the distance and the story is left to the imagination. Then follows the triumph of the Master over death, and Understanding now tells the Wayfarer that if he still does not believe, to follow her to further evidence.

She then takes him to the "Court of the Living" where the final scene is following in his own despair. There she summons the leaders of history, who have borne the Cross over all obstacles. When they are present and records, have testified, Understanding calls the nations of the world to witness that the Wayfarer, standing his faith, as Despair sinks out of sight and the "Hallelujah Chorus" closes the spectacle, sounding the world's changing.

In the title role, Walter Hampden

plays with understanding. Blanche Yurka, as Understanding, and J. Harry Irving, form admirable support. In addition to these well-known players, there are more than thirty other professionals, who are all well-known either on the speaking or musical stage.

### DULUTH NEEDS THEATRE

DULUTH, Dec. 15.—When the Lyceum Theatre opens during the coming Spring as a motion picture theatre, this city will be left without a first class house. The Orpheum and Grand theatres supply vandellie, and there are a number of motion picture houses. The Lyceum has been the one house with legitimate attractions, but has been purchased by new interests who will turn it into a movie. In the Spring, leaving only vandellie and motion picture houses in the town.

### CLEF CLUB WINS

The Appellate Division of the Supreme Court handed down a decision last week which makes permanent the temporary injunction granted to the Clef Club, the organization of colored musicians, founded by the late L. J. Jim Europe, restraining Frederick W. Johnson, the Clef Club Singers and the Players' Managing Corporation, from using the name Clef Club on stationary or in any part of a corporate title.

The decision ends a controversy which started after the killing of Europe in Boston, when Johnson, who used to be the president and manager of the Clef Club, took charge of the club and moved it to the Fifty-third Street, organized a company he called the "Clef Club Singers," and a musical exchange, called "The Players' Managing Corporation," and proceeded to do an extensive business, giving concerts and booking musical acts. These charges were made to the complaint.

The original Clef Club, fading itself homeless, managerless or any kind of a business organization, went to law and secured an injunction which put a quietus on Johnson and his Clef Club Singers. The defendants appealed from the injunction, but the decision of the higher court was for the complainant.

### GETS THREE NEW HOUSES

WILMINGTON, Del., Dec. 13.—Three new theatres will shortly be added to the city. The first, the Wilmington One of the proposed theatres will occupy a site where six stores are at present, three on Market Street and three on King, and will seat over 2,000. Samuel Greenbaum, a retired merchant, is backing this theatre, which will be known as the Wilmington. Its policy has, as yet, not been announced, but it is understood that vandellie and motion pictures will be given.

The second will be erected in that part of the city known as Brandywine Village, and will be built by the Strand theatres. When the new theatre, with policy of motion pictures, will be managed by Oscar Glines.

The one which is now being constructed is situated in the Union Park Gardens section and will open soon with motion pictures.

**DITRICHSTON INTO BOOTH**  
"The Purple Mask," Leo Dietrichstein's new play, is scheduled to open at the Booth Theatre on Jan. 5. It has already been presented in London successfully.

### PRIMA DONNA OPENS IN VAUDE

Maybelle Gibson, prima donna last season of the Al Reeves Show, opened Monday night at the vaudeville theatre with three boys. She calls the act Maybelle Gibson and Melody Three.

### "STRAIGHT" MAN DIVORCED

Florence Baner Sheehan was granted a divorce by Judge Tierney, of the Bronx Supreme Court, last Thursday, from Earl Sheehan, straight man of the "Cabe et Girls." Mrs. Sheehan, who is working the National Winter Garden, was given the custody of their child and also granted alimony.

### GOES INTO MINKSY SHOW

Frank "Rags" Murphy will open at the National Winter Garden next Monday. He closed with the "Duck Jack" last Saturday in Detroit. Princess Doreer is the added attraction at the National Winter Garden now.

### KAHN'S CAST CHANGING

Engel's West will close at Kahn's Union Square next week from last Saturday. Wenn Miller a juvenile "straight" will open there next Monday. Estelle Wood will open at the National Winter house a week from Monday, replacing Miss Lorraine, who will take a rest.

### SIGNS FOR BUFFALO STOCK

Jim Horton was booked last week with "The Sign of the Cross" at the Garden Theatre, Buffalo, by the Wythe.

### CHUBBY DRESDALE TO MARRY

Chubby Dresdale, comedian of the "Star and Garter Show" will be married next week in Philadelphia to Joseph Hill, the electrician of J. H. Ford's "Beauty Trust." Clara Hendrix will be the bridesmaid.

### TO STAR IN HAMILTON PLAY

The second starring vehicle of Violet Henning will be "The Princess of New York," by Cosmo Hamilton. The Famous Players-Lasky Corporation will produce the film.

### NEW THEATRE FOR 50TH ST.

A two-story motion picture theatre is to be erected at the northwest corner of Fifth Street and Eighth Avenue, by the Bancroft Realty Company. The building will occupy a plot 61,000 feet and will cost \$100,000. Elsworth and Horvitz are the architects.

### SHIPMAN FOR CAPITOL SCENES

The feature film at the Capitol Theatre starting on Monday, Dec. 21, will be "Back to God's Country," starring Nell Shipman. The production was made in Canada.

### DALLAS TO GET NEW HOUSE

DALLAS, Dec. 14.—A new theatre will be erected here by the Interstate Amusement Circuit, at a cost of \$500,000. Local contractors have already started to bid for the job.

### "LETTY" CAST CHANGES

There have been some changes made in the cast of "Letty Lorensen" at the rd with Charlotte Greenwood as the star. Margaret Severn has been added; as a specialty dancer and as a specialty singer. Letty Lorensen is the ingenue prima donna role.

# KEITH PUTS IN NEW BOOKING SCHEME

## EDDIE DARLING HEADS PLAN

Adopting a system of bookings somewhat similar to the one employed on the Orpheum Circuit, the Keith Vaudeville Exchange started booking last week under a new plan whereby the handling of acts is centralized under one head who has authority to act for all houses on the circuit rather than for only a few, as formerly.

Eddie V. Darling has been made booking manager under this new plan. Directly assisting him will be Johnny Collins, Chester Stratton, Pat Woods and John McNulty. Darling is empowered to book any theatre that plays U. B. O. vaudeville. It will now be possible for an act to get a route over this time without depending on the decision of some half dozen bookers.

Under the old plan, the theatres playing U. B. O. acts were booked by various men. One would have authority over the houses of the West, while another would have charge of booking the New York houses. Such a method made consecutive booking for any length of time rare. An act that might please one booker would, perhaps, prove objectionable to another and it necessitated agents doing business with half a dozen men to get their acts booked over the one circuit.

Under the new plan, which is all avoided, Darling, as head of the booking department, can, if he so desires, book an act solidly over the whole circuit. It is estimated that this new plan will considerably cut down what seemed to be useless redtape in the old style of booking.

Darling states that, in the few days that the new plan has been working, the results have been very gratifying.

## DIANE AND RUBIN CANCEL

Mie Diane and Jan Rubin, who have been forced to cancel their act because of the illness of Mie Diane. While shopping at Macy's she was taken ill and is now confined in the Manhattan Square Sanitarium. The act was to go to Montreal this week, but her illness caused a postponement of all dates till she recovers.

## FULTON TO TRY AGAIN

Beginning next Sunday, the Fulton Theatre will house Sunday night concerts under the joint management of the Weinberg and L. S. Shubert. It is expected that the converts will be of the same length as those at The Selsky and will run for 10 weeks.

## "LITTLE COTTAGE" GETS ROUTE

George Cooper's "Little Cottage," which played the Palace last week and is in Cleveland this week, has been given a route over the Orpheum theatre beginning next week, the 22nd, in Milwaukee.

## MASON AND BENNETT SPLIT

The vaudeville team of Milton and Bennett have split. Miss Mason has found a new trio act consisting of herself, Stella Elwyn and Betty Lewis.

## TROW MONEY ON STAGE

Sammy Duncan, the Scotch comedian, broke down and went last week while appearing at the Regent Theatre, where he played during "the first half."

The thing that brought tears to his eyes and a pathetic rebuke from him to the audience was the throwing of some pennies on the stage by somebody in the balcony. With the clink of the coins on the stage, Duncan looked down, dived their apparent meaning and suddenly walked off. But the audience, with the exception of the loaves who had thrown the coins, would not have Duncan remain in the wings, so they applauded until he reluctantly came forward again.

With tears in his eyes and his voice shaky with emotion he told the audience exactly how he felt about the happening, also explaining that, in his own country, such a gratuitous insult is never known to have been offered to a performer. Then he bowed and walked off again.

Immediately after Manager Emil Grock became aware of what occurred he sent ushers and a special detective up to the balcony to hunt out those who had thrown the pennies. He himself taking up a vigil at the door downstairs, but all of their efforts in the direction of the balcony were in vain. Therefore he personally offered an apology to Duncan for the unwarranted act between them. Grock promised the stage that he would pay a reward of \$50 if at any time anybody caught people throwing money on the stage.

This same thing has occurred at the Colonial and a few other Keith theatres during the last few weeks, without the perpetrators being caught. As a result, the Keith offices have also offered a reward of \$50 for the apprehension of any one who is seen to throw money on the stage.

## MUST DROP RED NOSES

Upon the complaint of Wilkie Bard, Duffy and Sweeney have been informed by the Keith Exchange that they must make-way with their red nosed make-up when appearing on the bill with the English comedian at the Davis in Pittsburgh. Although this act is one of the same make-up, claims that Duffy and Sweeney's red-nose bit conflicts with his act.

## BLACKFACE TEAM SPLITS

An account of differences that existed between them, O'Neil, Cushing and Lew Pate, a blackface team that played vaudeville for many years, have severed partnership. Each plans to succeed in an act of his own. Pate has started to break his in and is now confronted with a complaint lodged by the former partner who claims that Pate is using his name and photos. Cushing has asked the N. V. A. committee to restrain Pate from doing this.

## MAY BE ORPHEUM SITE

San Francisco, Dec. 12.—The site for the new Orpheum Theatre is reported to be at the corner of Eddy and Powell streets, and will include the lot now occupied by the "Rural Hotel." This was the original site of the Columbia Theatre before the big fire.

## ABORNS ENGAGE NEW PEOPLE

The Aborns have engaged several new people for their vaudeville acts, among them Eddie Roberts, the Broadway comedian, and Roberts and Polaire, specialty dancers.

# N. Y. A. TO HAVE XMAS TREE AND SANTA

## WILL ALSO CELEBRATE NEW YEAR

A real tree for Christmas and a party until the wee sma' hours on New Year's Eve will help the members of the National Vaudeville Artists to realize that the holiday season holds something more than merely playing a number of extra shows. It is planned to make the holiday spirit felt within the walls of the N. V. A. clubhouse, and, to that end, a committee is now busy making ready for both the Xmas and New Year celebration.

The Christmas celebration will center around a vaudeville Santa Claus who will give presents to all vaudeville performers who have been good throughout the year. He won't be able to give contracts or increases in salary or flopless acts to his followers who stand around the tree, but it is promised that he will have a present of some kind for everyone.

It is planned to make the New Year Eve celebration as hilarious as the absence of John Barleycorn will permit. The celebration will start with dancing, which will be followed by an all-star musical entertainment. After the entertainment, dinner will be served at five dollars per head. Reservations must be made for this in advance, and it is stated that already all but a few have been taken.

A dinner will also be served to top off the Christmas celebration.

## KRAMER LEAVES LEONARD SHOW

Dave Kramer, formerly of Kramer and Morton, who has been with "Boltz Bolly Boys" for the past six weeks, will leave the show on Monday night. He will work with Jack Boyle in a new vaudeville act.

## FEYTON AND LUM JOIN

Lou Feyton, formerly of Hickey and Feyton, and Jimmie Lum, formerly of Ray and Lum, have joined and are rehearsing a new act that will open shortly. The title of their offering will be "The Sportsman."

## LOEWS, MEMPHIS, SUED

Memphis, Dec. 12.—Loew's Lyceum Theatre Company, here, has been named as defendant in a suit started by the Lake Cottony Company, for \$10,000, the amount of damages, said to have been incurred when the building, on Union Avenue which has been demolished by the theatre company, collapsed on Oct. 23. The suit was being taken down for the erection of a new theatre.

## CANCEL AT COLONIAL

Myrtle Fiske and George Lloyd, although prominent at the Colonial Theatre Monday, did not appear because accommodations could not be made for their act which demands a full stage set. Clark and Bergman were also cancelled from this bill at the eleventh hour, due to slight illness of Miss Clark.

## ESCAPES COMPLAINT

The complaint of Joe Jackson against Joe Barton is not being investigated by the N. V. A. because Barton, who is charged with using a bicycle by himself, is no longer in vaudeville. He is now with the production, "Joan of Arkansas."

## DAN HEALY COMPLAINS

Dan Healy, of the team of Ryan and Healy, has registered a complaint at the N. V. A. against the team of Murphy and White, claiming that the latter are using a copyrighted number of his relative to prohibition. He desires the N. V. A. complaint bureau to take action in the matter.

## CAME ASHORE AT HALIFAX

Grock, the French clown who will open here shortly, arrived in town last Saturday, after being forced to come from Halifax by train, after the Carmanas, on which he was traveling, collided with another ship. With him was his assistant, Joe Bosas.

## WANT DANCING DOLL BIT

Monte Carlo has asked the N. V. A. to restrain the Monte Carlo burlesque company from using a dancing doll which is a trademark. The doll was originated and copyrighted by Jack Ingals. They say that Ingals gave them permission to use it, but that no other act is entitled to do so.

## LESSER SIGNS KELLERMAN

Los Angeles, Cal. Dec. 13.—Annette Kellerman, famous mermaid and motion picture star, has signed with Sol Lesser to make a series of pictures. She will have her own company, of which she will be in complete charge, even directing the director, story and so on. She will also make a series of health pictures.

## NEW ACTS

"Krazy Kat Kapera," with Alfred Toronto, of the Six Tornadoes, featured, opened on Thursday at Bayonne. "The Golden West Girls," a new act by Bert LaMont, opened on Monday at South Orange. "The Girl," a dramatic sketch written by Edward Poppe, opened Monday with Jess and the "Sons" Acker and Bert D. Harris, featured. Howard and Bernard, two men, opened in a new singing act last week. Eddie O'Connor will open in a new single in Philadelphia January 1st.

## PALACE TENANTS MOVING

Tenants who will be forced to vacate their offices in the Palace Theatre Building on January 1st, are already starting to get out and some are moving next door into the "Little Palace" Building, as the Witmark Building is familiarly known. The Palace already established themselves in the new quarters are Ray Hodgeon, Bill Lyons, Joe Paige Smith, Patsy Smith, and Norman Stadiger.

## WEDDOON'S COAT CAME BACK

George O. Weddon's \$150 overcoat, which was stolen from the tailoring establishment in the Putnam Building, where Weddon had left it for repairs some time ago, was recovered last week by Detective Clarence Daly, of the West Fourth Street Station. He found it in I. L. Harlen's pawn shop on Eighth Avenue near Fortieth Street. The coat had been pawned for \$14.00.





# VARIETIES

## KITTY GORDON & COMPANY THEATRE—Colonia.

STYLE—Revue.  
TIME—Twenty-five Minutes.  
SETTING—Full Stage (Special).

Kitty Gordon, beautiful in several elaborate gowns and with a supporting company that individually distinguishes itself, is back in what probably is her surest medium of success, vaudeville. Her vehicle is a revue, prettily set and played in a tempo that makes every moment of it interesting.

Miss Gordon's entrance follows shortly after the curtain is up, thus displaying her showmanship in not keeping her audience waiting for what is admittedly the star. A little earlier tells of how she discovered how popular she was, with a second person a party to the intelligence. This party, after praising her to the skies, introduced her as Madame Petrova. It is cleverly done and neatly turned at the end into a little run of humor.

Following, she renders a song. Of her singing, however, the less said the better. She does not sing; she talks. But, by her powers as an artist, it is just as good as singing. Miss Gordon's company is composed of Lester Sheehan, formerly with Pearl Regay as a team; Vera Beresford, the star's daughter; Clarence Senne, once pleased as a part of Lillian Fitzgerald's act; an unprogrammed young man who plays a saxophone and a clarinet; and Joe Levy, who worked as a "plant" and sang from a box.

Each might be mentioned for the excellent performance he or she gave, but when it is stated the efforts of each required a how while the show waited, that covers it.

## HARRY MAYO

THEATRE—Proctor's 125th St.

STYLE—Talking and Singing.

TIME—Forty-four Minutes.

SETTING—In One (Special).

Harry Mayo, recently of Mayo and Lynn, and once a member of the Empire City Quartette, is now doing a vehicle which should make the better houses soon.

Mayo calls his act "After Prohibition" and works it around a "drop show" and an old time trash quenching ass. He appears in tramp make-up. His monologue contains quite a few good laughs, and his singing is very good.

Mayo will find it easy going with his new act. G. J. H.

## HOWARD AND BERNARD

THEATRE—Jefferson.

STYLE—Singing, Talking.

TIME—Is Minutes.

SETTING—Special.

The scene is set to represent two different homes, with the two men at the phone. It transpires that one has stolen the other's sweetheart. They agree to meet on the street and the scene goes to the street, where they meet as per appointment. After a little difference, they decide to make up. The entire routine of the scene is in song, with a few comedy bits as variety. Popular melodies are arranged so as to fit their purpose.

The boys have good singing voices, make a very neat appearance, possess quite a little style, and have a pleasing vehicle. There is not a chance that could find no trouble in pleasing.

S. K.

## NEW ACTS AND REAPPEARANCES

### JACK WILSON & CO.

THEATRE—Colonia.

STYLE—Comedy.

TIME—Twenty Minutes.

SETTING—One and Two.

After an absence of almost two years, Jack Wilson is back in vaudeville in the East, with a comedy act that is in a class by itself. In this act, Wilson is supported by Kitty Gordon, Vera Beresford and George Burke.

Wilson, while naturally and ad lib comedian, is not doing much of the stuff he formerly did. In fact, he passed only two remarks, when reviewed, about any other act on the bill.

He opens with Burke, in front of the olio, carrying a motion-picture camera. From the conversation, it is gathered that Burke is to get \$10,000 for making a picture, and, not to talk about her during his act. Wilson agrees to assist him.

The set shift to two, and the pair enter. It develops that Burke has no star for his picture. Wilson suggests that Burke, who plays in the same act, should hit it.

She then enters on hearing her name, starts an argument, telling Wilson not to talk about her during his act. He tells her about the motion picture contract, and she finally agrees to help them.

Vera Beresford enters. An argument starts between the two women as to who shall be the star.

The rest of the offering is a satire on motion-picture making and the temperament of "movie stars."

Miss Gordon's manner of reading lines stamps her as an excellent comedienne. Her work in the playlet is great. Burke and Miss Beresford, also do well. There is another woman, out dilled, who comes in for one bit at the beginning of the act. The set shift to three, and the show starts to finish, and is one of the cleverest offerings handed to vaudeville in a long time. Everyone is familiar with Wilson's work. He is even better than he has been in the past. G. J. H.

### IMPERIAL KINESE TROUPE

THEATRE—Arcus Act.

STYLE—Circus Act.

TIME—Twenty Minutes.

SETTING—Full Stage.

This troupe of five men and one woman, all Chinese, has been one of the big feature of Barnum and Bailey's Circus for quite a number of years. The circus having closed, the troupe is now in vaudeville with a sensational variety of feats of every kind imaginable.

They open with some dandy stunts in magic. Juggling of a different kind than is offered in most vaudeville acts, follows. Towards the latter part of the act, they offer their famous "spinning plates" stunt, in which all spins plates at the end of rods, one of them spinning four at once while he goes through a routine of tumbling stunts in the same time. Contortion feats are also offered. They close with the two men swinging in mid-air, by means of their hair, hooked to chains.

The offering is sure-fire from start to finish. G. J. H.

### BERT LEWIS

THEATRE—Audubon.

STYLE—Singing and Talking.

TIME—Twenty Minutes.

SETTING—In one.....

Lewis is a short, stocky man and presents a neat appearance in a tuxedo.

His offering contains some clever song, which he knows how to deliver with the best effect. His voice is typical of Al Jolson and his delivery of a song is excellent. He has a habit of repeating the last story he told to the audience to any newcomers who happen to be coming in. As he was playing number two spot when reviewed, there were quite a few late arrivals and, therefore, this bit, while good for laughs and cleverly done, was overdone at this house.

However, Lewis is a performer end, with his material and ability, should hold down an early spot on a big time bill with ease. G. J. H.

### MERAE AND CLEGG

THEATRE—Proctor's 125th St.

STYLE—Dance.

TIME—Ten Minutes.

SETTING—Full Stage.

This is an excellent turn of its kind. The pair use all types of wheels, from the ordinary bicycle to freak bicycles. The stunts are very good, also difficult and thrilling.

The act can close any bill. G. J. H.

### C. A. ASTOR

THEATRE—Harlem Opera House.

STYLE—Variety-act.

SETTING—In Two (Special).

Astor could immediately set out to improve his act by working in one, for, with his drop set in two, he was back too far from the audience and his words were very indistinct at times. He uses three dummies and shows, all through his offering, that he is an Englishman. He has a number of good gags, some of which fall short of reach his audience but will get over the average crowd.

The turn should do nicely in the three-day houses. G. J. H.

### BERT AND SAWN

THEATRE—Audubon.

STYLE—Dancing and Singing.

TIME—Sixteen Minutes.

SETTING—Full Stage (Special).

Billed as Bert and Sawn at this house, Berk, formerly of Berk and Valda, and before that, of Berk and White, offered a new dance routine with a new partner that will easily make the big time.

His new partner is a little something, who, while not a good producer, will be a vaudeville favorite. She dances excellently, sings pleasingly and also knows how to deliver some of the best lines in the act.

Berk, who recently hurt his foot, has not fully recovered yet, but despite this, his stage banding, does some wonderful dancing.

The pair possess personality and ability and will succeed. An act of this kind would be booked on the small time and should be booked on the big time at once. G. J. H.

### WALTER LAW AND CO.

THEATRE—Audubon.

STYLE—Sketch.

TIME—Eighteen Minutes.

SETTING—In Two (Special).

Walter Law, on a slide, announces before his offering begins that he has appeared as the "villain" in a number of Fox Films. In a special bit at the end of his sketch, he also let the audience know that he has worked with William Barnum and Theda Bara and that he appeared in "The 13th Chair" as the detective. The reason for the sketch, Law announced, was to show the public that he can be a good man and not always play a villain part. To prove this, he testified that he once took the part of a priest in a playlet.

In this offering, Law is an educated burglar, who has traveled the world over and speaks any languages. While robbing the apartment in which the scene is laid, he catches a man eloping with the wife of an old man. He makes them sit down, at the point of a gun, to listen to him and he tells them the whole experience. The woman sees the light, decides to stick to her husband despite his age, and the man goes away.

However, the author of the playlet, Edward Elmer, did not give such a slide to the offer to the audience. The playlet pleases and Law received his full share.

Law and his cast are capable, and the act will have no difficulty in getting over.

### "LOST ON THE MOON"

THEATRE—Proctor's 125th St.

STYLE—Musical Fantasy.

TIME—Twenty minutes.

SETTING—Special.

They say the moon is made of cheese. And we suspect that Blanche Merrill used a very liberal portion of the moon's fromage in writing this lunar abundance.

We are judging the act from big time standards, because Miss Merrill has always been a big time writer. But her act has long fallen, even further than the moon—before it can descend a big time spot.

The offering is what there is of it brings a scientist, a girl, and a negro servant from Mother Earth to the Moon. The scientist's aeroplane, in love with the moon, goes even further than the moon—before it can descend a big time spot. The scientist, a girl, and a negro servant from Mother Earth to the Moon. The scientist's aeroplane, in love with the moon, goes even further than the moon—before it can descend a big time spot. The scientist, a girl, and a negro servant from Mother Earth to the Moon. The scientist's aeroplane, in love with the moon, goes even further than the moon—before it can descend a big time spot.

The scene is set to represent a number of laughs from lines that aren't any too comical. The rest do the best they can with their innate parts. The strong numbers are just mediocre, except that the dancing of the Moon-girl stands out conspicuously as the best of the act. The scenery is classy, but scenery alone cannot make an act.

The scene is set to the storehouse but retains the scenery. Then write a sparkling musical tableau with plenty of moon-girl and more play on the subject of the moon. The road act would probably be the result. H. J. G.

## LONDON

## PARIS

## FOREIGN NEWS

## SYDNEY

## MELBOURNE

## Paris Much Aroused Over Proposed New 10% Tax

**No Profit Left in Business, They Say, if Latest Plan to Raise Money Goes into Effect, as Changes Already Total Almost Fifty Per Cent**

PARIS, France, Dec. 13.—The managers of Paris theatres, including legitimate, variety, and motion picture houses, as well as music halls, have organized and are conducting a campaign to offset the newly proposed legislation by means of which an added tax will be placed upon theatres and all public amusements. This measure has been under discussion for some time, and, since the end of the war, has been brought up several times.

The attitude of the managers in the light of this, although while the war was on they were willing to pay excessive taxation, now that the conflict is ended, they feel that, with production costs rising constantly, due to increased prices of material and higher wages to actors, stage hands and mu-

sicians, the present admission prices would make an additional tax prohibitive.

The taxation upon the theatre as it now stands is as follows. A ten per cent war tax, collected despite the fact that the war is over; twelve per cent royalties tax for authors and composers, the poor tax, also ten per cent, which makes the present total 32 per cent of their gross receipts. Add to this 10 per cent per theatre for the war expenses, and we have a total of 12 per cent, for overhead alone. Now, if this new proposed tax goes through, it will add another ten per cent, which makes the entire total 82 per cent. Such a policy, as can be easily seen, is prohibitive and would have the most undesired effect of forcing producing managers out of business entirely.

### GABY DESLYS SERIOUSLY ILL

PARIS, Dec. 12.—Gaby Deslys is in a serious condition, having just undergone the ninth operation on her throat. It is feared that another may be necessary. Her dancing partner, Piller, claims that the operations have not been successful, because Gaby insisted that the surgeon work from the inside of her throat, so as not to cut and scar her neck. If another operation is necessary, the surgeon will insist on working from the outside, regardless of scars.

### COMEDY CO. FOLLOWS TEMPEST

CAPE TOWN, U. S. A., Dec. 6.—The show business of the well known English actress, Marie Tempest, and her touring company, has been brought to a successful close, inasmuch as the South African Theatres were concerned. A new touring company called "The New Comedy Company," is now playing here presenting several American plays, including "General Post," "Fair and Warmer," and "Twins Beds." In addition to other plays the company includes Dorothy Russell, Florence Roberts, Naomi Rutherford, William Molloy, Neil Colville, and Cyril Brookling. After its run here the company is booked all through The Union of Southern Africa and several large cities in the Orient.

### AMERICAN ACTRESS SUELY

LONDON, Eng., Dec. 12.—Irene Magley, the American actress who was a member of "The Kiss Gal" company, but was forced to withdraw due to an injury to her leg, which was made her lame for some time, was sued recently by a firm of money lenders for a loan due them. The case was adjourned because the papers were incorrect, inasmuch as she was married in Minneapolis on September 3, 1911, to Guy Magley, and her attorneys claimed that she was not a "Miss." Hence, the incorrectness.

### ACTRESS IS DIVORCED

LONDON, Eng., Dec. 12.—Gene Moss, wife of a feather mattress manufacturer and a well known local actress, has failed in her attempt to have her husband's name and the granting of a divorce to her husband, Reginald Moss signed up by him and went to Mesopotamia, in 1914. When he returned he sued Mrs. Moss on the grounds of misconduct with an antique dealer. She denied the charges, but Moss persisted and got his divorce.

### LA SCALA BEING REMODELED

MILAN, Italy, Dec. 11.—La Scala, Italy's famous opera house and considered the best of its kind in the world, will be closed for two seasons while the stage of the house is being torn down and remodelled according to modern ideas. Also the horseshoe which has for years been the sole possession of the nobility, is about to change, for the members of the plain people have demanded the right to occupy the boxes.

### TOSCANNINI ENTERS POLITICS

ROME, Italy, Dec. 12.—Arturo Toscanini, director of the Italian opera, has lately been receiving offers from all parts of the world, has decided to leave his post and has not yet entered himself as an aspirant for political honors by running for Parliament.

### BENELLI RUNNING FOR PARLIAMENT

ROME, Italy, Dec. 11.—Giovanni Benelli, the best known of the younger Italian playwrights, not content with having written several famous international successes, "The Best," has decided to become a political light and has, accordingly, become a candidate for Parliament.

### EXCHANGE ACTORS

LONDON, Eng., Dec. 14.—J. T. Grien is sponsor for a scheme whereby a company of first class English players will tour Belgium and Holland, in exchange for a company of Dutch players who will tour England. The first English play to be seen in Holland will be "Mid-Chance," by Sir Arthur Wing Pinero, which W. Bridge Adams will produce and which will be acted by The Rosa Lynd company. The Dutch players will tour at one of the Grosmith-Laurillard houses in "Hamel" as their first offering.

### TULLY IS IN PARIS

PARIS, France, Dec. 12.—Mr. and Mrs. Richard Walton Tully, Fannie Tully and her husband Jack Tully, are among the prominent theatrical people who are at present in town. The Tullys came here after the successful production in London of "The Bird of Paradise."

### SHERBETS SIGN A DIVA

BERLIN, Dec. 12.—Gustaf Amberg, scout for the Sherberts, has signed a contract with the diva soprano of Berlin's once Royal Opera for twenty performances in America.

Dux has been appearing under her old contract with the Berlin opera, despite the fact that it is under new management. On getting her contract with the Sherberts from Amberg, she decided to quit the Berlin opera and served notice on the new democratic management that her contract with them was null and void.

The reason she gave for this was that her contract was made with the Royal Intendant and Manager General of the Royal Opera House and it was no longer valid because the revolution plain State likes.

### SACKS LIKES NEW YORK

LONDON, Dec. 13.—T. Sacks, the theatrical manager, who has just returned from a visit to New York and Chicago, is boasting New York. In commenting on conditions there he said in New York, Sacks said in part:

"I shall stage my plays in America first because conditions are so much workable from the managerial point of view. Whereas 12 shillings 6 pence (\$212) normally is the highest price for a seat here, none can be booked in New York under 14 shillings, and I shillings (\$10) for a seat."

"London does not compare with New York as a centre of the show business. Here we have no theatre legions of actresses, mostly old fashioned; there they have about sixty, all bang-up-to-date, and scarcely any playing to less than \$15,000 a week."

### PASSION PLAY POSTPONED

OSWEGON, MICH., Dec. 12.—The villagers who have been presenting the Passion Play, portraying the Crucifixion of Jesus Christ, began in 1920 until 1921, as conditions in Bavaria are too severe to give them time to do anything but attend to their farm work.

### BUSINESS DROPPING OFF

LONDON, Dec. 11.—High theatre rentals are on the decline as a result of the marked decrease in business at London theatres. It is the opinion in theatrical circles that rentals will fall to normal by March.

### GUTTRY TO OPEN THEATRE

PARIS, France, Dec. 12.—Flecha Guttry, whose Little Theatre was finished just at the time the war broke out, but which was never opened, due to be opened now that the war is over. Guttry says that he will produce other writer's plays there and continue his various theatrical ventures as well.

### BROADHURST IS BUSY

LONDON, Eng., Dec. 12.—George H. Broadhurst, the American theatrical manager and author is very busy, keeping on with all the theatres he has visited his old home in Hawaii, acquired the producing rights to half dozen plays, has written several special Sunday features and has managed to keep several hundred actor pals of from punishing themselves off on him for wonderful terms in his forth coming productions.

### BEEVIE "RAINBOW" FAIRY PLAY

LONDON, Eng., Dec. 12.—"Where The Rainbow Ends," a fairy tale play, which has been seen in London for the past eight seasons, will be revived this year again at the Victoria Palace, beginning December 30th, for a series of Matinees. This is the second time the play has been at the Victoria and the sixth time in London.

### WANT VIVIANE SEIGEL

LONDON, Dec. 12.—Grosvenor and Laurillard, who have acquired the English producing rights to "The Whopper," have announced that they will try to secure the service of Viviane Seigel, who played the lead in the America Show, to create the same role here. Also, they have the Dutch theatrical play "The Great Lover," which they think they get a suitable theatre. This latter has not yet been cast.

### COMING OVER FOR WOODS

LONDON, Eng., Dec. 12.—C. Carroll Woods, who has been with the Billy Haines act for a long time, and who recently played here with him over the Moss, Solt, and V. T. C. time, has returned to America to fulfill contracts with A. H. Woods.

### TRUSSELL RESIGNS

LONDON, Eng., Dec. 12.—Fred Trussell, who, for twenty years, has been manager of the Moss Empires Ltd., Hippodrome here, has retired, due to ill health. He is being succeeded by Frank Boor, who has been with DeCourville's enterprises for a long time.

### BUY WINTER GARDEN FREEHOLD

LONDON, Eng., Dec. 12.—Grosvenor and Laurillard have purchased the freehold of the Winter Garden Theatre and will continue "Kissing Time," now in its 200th performance there indefinitely.

### CUTTING "JOY BELLS"

LONDON, Eng., Dec. 12.—The second edition of "Joy Bells," at the Hippodrome, which has scored such a big hit, is being cut because of his super length. Among the cuts already made are "Sphinx," a burlesque on the bath room scene in Cyril Maude's new play and the duet "You Said You Whipped Me." George Robey, Shirley Kipling, Fred Astaire, Nette, Westcott and Phil Lester are affected by these cuts.

### VINCENT POTTER PROMOTED

LONDON, Eng., Dec. 12.—Vincent Potter, who has been manager of the Theatre Empire for some time, has been promoted by Barney Armstrong, who is making him general manager of his circuit.

### ACTORS STRIKE IN MILAN

MILAN, Italy, Dec. 11.—Milan has an actors strike and, as a result, all the theatres are closed tight. There is only one second class opera open in the entire city.



# CLIPPER

Founded in 1883 by Frank Queen  
Published by the  
CLIPPER CORPORATION  
Orland W. Vaughan,.....Pres. and Sec.  
Frederick C. Muller,.....Treas.  
1604 Broadway, New York  
Telephone Bryant 417-4111  
WALTER VAUGHAN, EDITOR  
Paul C. Swenarth, Managing Editor

NEW YORK, DECEMBER 17, 1919

Entered June 24, 1879, at the Post Office  
at New York, N. Y., as second class mat-  
ter, under the act of March 3, 1879.

THE CLIPPER is issued every  
WEDNESDAY.

Terms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$10.00 six months,  
\$5.00; three months, \$2.50. Canada and  
foreign postage extra. Single copies will  
be sent upon receipt of 15 cents.

ADVERTISING RATES FURNISHED ON  
APPLICATION

Chicago Office—Room 411, State Lake Bld.  
Harry P. Moore, Manager  
San Francisco Office—433 Market St.  
R. Cohen, Manager

Address All Communications to  
THE NEW YORK CLIPPER  
1604 Broadway, New York  
Registered Cable Address: "Authority."

The Clipper Can be Obtained Wholesale  
Retail at the following places: Gordon & Lo-  
man New Agency, 37 Green Street, Char-  
leston Cross Road, Boston, Mass.;  
Brooklyn New Agency, 21 Avenue de l'Op-  
era, Paris, France; Gordon & Lo-  
man, 125 Pitt Street, Sydney, N. S. W., Australia.

## GOOD ADVICE

The bulletin that is posted weekly by  
the V. M. P. A. in back stage of all  
vaudeville houses contains some very  
sound advice to performers in their  
current issue. It urges all performers to  
sign contracts with their engagements  
and to make sure that all conditions  
and agreements are embodied in the  
contract, leaving no point with merely  
a verbal understanding.

It is pointed out in this bulletin that  
nearly all disputes between actors and  
managers arise from misunderstand-  
ings over matters that are not covered  
in writing but are left in the air with  
a hazy, verbal agreement.

Performers should let this advice  
sink deep, and profit thereby. Too  
often are performers, in their haste to  
get bookings, willing to accept any  
word of a contract so long as it means  
work and are still willing to their  
agent the terms that they will accept  
as the rush excitedly out of his office  
to get ready for their opening. And  
the result of such a course is confusion.  
The actor means one thing. The man-  
ager means another. Giving both the  
benefit of the doubt and presuming  
that each is acting in good and that  
verbal agreements are bound to become  
subjects of controversy and each party  
to the argument will think that he is  
right.

It is this method of doing business  
that tends toward discord and bad  
experience. Constant quarrels arising  
from these misunderstandings result  
in the performer losing faith in the per-  
former on the one hand and the per-  
former painting the blackest pictures  
of the manager on the other. "Vande-  
ville" is a business primarily. The per-  
formers have no more right to sell his  
wares without thoroughly understand-  
ing the terms of sale than the dealer  
and suit merchant. If the engagement  
is important enough to play, the con-  
tract is important enough to be under-  
stood. Whatever terms of the con-  
tract should be added by; whatever  
terms are verbally agreed upon are not  
a part of the contract.

The contract, and the contract alone,  
should decide all questions of law.  
The performer should, therefore, make  
up his mind in advance as to what  
terms he demands and should see that  
these terms are definitely laid down in  
his written working agreement. If a  
performer signs a contract in which  
those terms are not defined, he has  
signed away a good business man and  
must live up to the contract that is un-  
derwritten by his name.

Long battle in signing contracts, more  
thought as to these contracts should  
contain, and less of a childlike  
fear in the word of the other. Mis-  
understandings and misunderstandings  
in the whole theatrical business.

## STAMP OUT ROWDYISM

The practice of "razing" a per-  
former, that unique and terrifying  
form of rowdism which seems to have  
become prevalent in our vaudeville  
theatres, must be eliminated. It's  
purpose is to make a good and rea-  
sonable purpose act is very bad. But,  
in reality, it is indulged in by the very  
lowest calibre of individuals who hap-  
pen to be in the audience for no other  
reason than that they must give vent  
to their natural feelings of rowdism.  
It is, in almost every instance, they  
have chosen as the butt of their row-  
dism, a performer and artist of na-  
tional or international renown.

The only suggestion which is  
due to a consciousness of a lack of  
understanding; that they sense the  
strength of the theatre to understand  
the artistic worth of the performer. And,  
being of a low order of mentality, they  
think that even must have a lack  
of understanding by booing at and  
outrageously insulting the performer.

Recently, in many of the vaudeville  
houses, such as the Palace, Al-  
hambra, Colonial and Regent, the practice  
has been to throw coins on the  
stage, in an attempt to understand  
the artistic worth of the performer. It  
tends to annoy the performer and, as  
in the recent case of Sammy Duncan,  
the Scotch comedian, who was the  
effect of driving the performer to tears.  
We happen to know that the manage-  
ment at these houses is doing its ut-  
most to stamp out the practice; in  
some instances has even offered a re-  
ward of fifty dollars for the arrest and  
conviction of any guilty of the  
practice. But, thus far, the practice  
still continues to prevail.

The only suggestion we have to offer  
is for the various managements to  
maintain a stricter vigil in the upper  
gallery of the theatre where the  
practice seems to be most flagrant. It  
may not succeed in stamping out the  
practice completely, but it will make the  
effect of courting it in a large measure.  
Performers, no matter how little im-  
pression their efforts make upon an  
audience, are entitled to a decent  
behaviour in the theatre at any rate. In  
no instance should they be made the ob-  
ject of gratuitous insults.

## TWENTY-FIVE YEARS AGO

John W. Woodcock, Jr. was with Wm.  
H. Crane's Co.

Jacob Litt bought the New Peoples  
Theatre in New York.

The Casino, New York, was fitted  
up as a concert hall.

"Notoriety" was produced by Ed-  
ward Harrigan.

"Say, Sadie Ryan" was sung by  
Johnny Carroll.

Joe Fosse presented the Hula  
Lula Dancers.

Louie B. Raymond sang "Madame De-  
Foe" in "The Dancin' Queen."  
Frank Harding published "Molly Mc-  
Gee" by Hattie and Marion.

Victoria Woods died in London, Eng-  
land.

Wm. A. Brady produced "Hannan-  
ity," with Joe Grimmer, W. C. Conkling,  
Fraser Conner, Dore Davidson, Jas. E.  
Sullivan, Annie Clarke, Bebe Vining,  
Agnes Lane, and Phoebe Davis in the  
cast.

## ANSWERS TO QUERIES

S. C. F.—Francis Wilson was president  
of the Actors Equity during the  
strike. He still holds office.

A. R.—Trite Frigana is now on the  
cast starting in a new musical comedy  
called "Four Millions." Ten Ryk and  
Welly are in vaudeville.

W. J. L.—To make a comparison be-  
tween Irene Franklin and Sophie Tucker  
would be quite a difficult job, inasmuch  
as they are entirely of different  
types.

T. B.—Marcus Low has never, to  
our knowledge produced pictures under  
his own name. Yen, B. Moss has  
been in several picture pictures. Henry  
Wallish starred in a number of them.

E. G. H.—George M. Cohan wrote  
"Hit The Trail Holiday," "Seven Keys  
to Solitude," and "Broadway Jones"  
in all three which he starred in pic-  
tures. No longer.

D. R. C.—It is generally conceded that  
Frisco is the originator of this dance  
but the real originator will never be  
known, inasmuch as there are many  
different claims for the honor. Frisco  
came from Chicago.

A. G. F.—Thomas Meighan starred in  
"The Miracle Man." He also played  
the leading character in "Male and Fe-  
male," Paramount.

D. F. A.—Douglas Fairbanks has ap-  
peared on the speaking stage as a lead-  
ing man and also supporting other  
stars. "He Comes Up Smiling," was  
one of his stage starring vehicles.

D. S. B.—Belle Bennett, the motion  
picture star, is also a leading lady in  
California stock.

W. R. G.—Yaleka Surratt is play-  
ing throughout the West at present.  
She has appeared in pictures also. Yes,  
she plays "Yamp" parts.

C. H.—O. Schwiemann was a  
German version by F. Herman, of Blason  
and Corley. "He Surprised de Di-  
vorce." It was produced for the first  
time at Amberg's Theatre in New York  
City.

J. Moll.—The Yorkville Theatre, in  
New York City, was formerly known  
as "Pantages" and it opened as a theatre  
under its present name on February  
25, 1880.

G. H.—Harry Green is playing the  
Orpheum theme. Look up the vaude-  
ville bills for next week, in this issue  
of the Clipper and address a letter to  
the Orpheum Theatre he is playing and you  
will reach him.

R. G. V.—Robert Vivian is now re-  
hearsing with "The Moving Picture,"  
the new title of "A Room at the Ritz."

V. H.—A stock company did occupy  
the Elmsmore Theatre for two seasons  
under the name of the Elmsmore Stock  
Company. It is now a motion picture house owned by D. W.  
Parker, who also owns the Spooner  
Theatre in New York, where Oscar  
Sullivan formerly played with a  
stock company.

M. G.—Martha Eyrer, of Ward and  
Eyrer, is now playing in vaudeville.

## RIALTO RATTLES

### WHAT HAS BECOME OF—

The hula dance?  
Mother songs?  
The trouble who says, "Give me my  
cheese!"  
Soldier acts?

### FOLLIES AND FOLLIES

It all depends how you look at it. To  
Ziegfeld, the price of folly is \$320 a  
seat.

### HIS A GOOD SPORT

Best Joe, a patron of the Inter-  
national Sporting Club, has subscribed  
for some of their bonds. Subscrib-  
ing for bonds is one of the indoor  
sports.

### HERE'S SOME MORE

If Lee Shubert loses at the races,  
he wonder would Archie Selwyn, but  
perhaps A. H. Wood. Could John Cort  
a girl without her father saying, he  
get to find that fellow Gots out?  
To be continued in our next.

### HOW TO DO IT

Writing a popular song is simple,  
indeed.  
A poetical nature is all that you  
need.

Then a little of brainwork, and without  
any fuss—

But that, of course, excludes most of  
us.

### UP AND DOWN MAIN STREET

Lee Kopolis is growing a moustache  
that promises to have a twist all its  
own. He is encouraging its growth  
despite the fact that some of his friends  
have offered him the price of a shave.  
"Austere Schwab" is scouring around  
for an apartment and is busy giving  
furniture. Guess the wedding bells  
will be ringing soon.

John W. Y. A. has been giving  
it formal dance. John Liddy figure  
it will be cheaper to buy a dress-suit than  
to be renting one every month.

### OUR OWN REVUE

(Solo of Property Man):  
Long lists, short lists,  
Lists of every kind  
Are thrown at me,  
And then I have to find  
Props—props—props!  
My work, it never stops!  
If I glance, lend me, let me have,  
For the guy that gets the props.

### THEY'LL KNOW

When William and Wolruf put on  
their show, "What's in a Name?" it  
will not be long before they find the  
answer.

### HERE'S HOW

Herman Coker is rehearsing a new  
musical farce called, "It's Thiney."  
The title may make the audience feel  
so sad that they won't be able to enjoy  
the show.

### UNTIL NEXT TIME

When Gibson is writing a play that  
David Belasco will produce. Wonder  
if this is also going to be David Be-  
lasco's "Last show?"

### MAY BE ONE OF THEM

John Cort is to do a new piece called  
"The Winner." Maybe one of them  
will be that he never produced it.

### GONE ARE THE DAYS OF—

"Audiences being shocked at the sight  
of a bed."

"Bad plots of mischievous identity."

"Goldie acts."

"War songs."

The box in P. M. A. publicity  
hierarchy.

# POPULAR MUSIC RECORDS

## Popular Music Records All Broken This Year

**Song Hits Have Registered Biggest Sales and Incomes From Phonograph and Roll Manufacturing Companies Have Reached Highest Mark Registered Since the Beginning of the Business**

The year 1919, rapidly drawing to a close has been an eventful one to the publishers of music and especially those who specialize in the so called popular prints.

Never in the history of the business in America which dates back many years have the songs which have scored hits sold in such enormous quantities. But a comparatively short period ago the popular song which sold a hundred thousand copies was a national hit and the few numbers which ran into the hundreds of thousands of copies are not well remembered to-day, but are spoken of in awe and with pride.

A song of today issued by one of the popular houses which sells less than half a million is looked upon as a failure, and it is just that, for a number which has been advertised, worked upon and exploited in the professional channels which do not surpass the half million mark by more than thousands of copies registers a financial loss and is quickly thrown into the discard and forgotten. The song copy hit is now far from rare and songs which have sold over two million are comparatively common. One of the big popular successes issued within the last year is now well on its way to a three million figure. Several songs have during the past year closely approached this figure and popular publishers, the same ones who a few years ago by the way, stated that two million copy songs would ever be published are now freely predicting a five million copy hit within the next two years.

The wonderful growth of music in America has not been confined to the music publishing end of the industry but has reached out and includes every department of the business. The sale,

for pianos is greater than ever before, phonographs and talking machines and their records are in greater demand than ever and judging from the vast amount of unfilled orders which receive mail order state are continually piling up, the surface of musical America has only been scratched.

Publishers who in the past received but a small amount of money from the sales of records now look forward to the royalties from these sales as one of the most important branches of their business and the royalty increase from the sales of piano rolls is constantly on the increase. Particularly is this true in connection with the word rolls which are selling faster today than ever before and the royalties are assuming important proportions.

Added to all this the public for some unaccountable reason seems perfectly willing to pay a higher price for music than ever before. While the ten cent retail price for popular prints seemed firmly established it has during the past year begun to waver. Songs and titles but publishers seeking a means of overcoming the high cost of printing and paper and stamping, a good grade of popular song high-price or standard have experienced not the slightest difficulty in getting their songs at the old rate. The songs marked at the high price that are being exploited by the big publishers are now in the big majority, many of them are already established successes and the publishers incomes from them is far in excess of the figure he expected when first he decided to publish them.

The outlook for the coming year is bright for the music publisher, the author, composer and in fact everyone connected with the music business.

### FORSTER OPENS OFF. OFFICE

F. A. Forster, the Chicago publisher, who for the past year or so has been identified with instrumental numbers, is going out after the song end of the game and has opened professional offices in the Loop End Building, Chicago. Al. Otman, the composer, will be in charge.

### HARRIS GETS COBURN SHOW

Chas. K. Harris has secured the publication rights of the new Mr. and Mrs. Coburn musical comedy production "The Showers." The book of the new piece will be by W. H. Post with lyrics and music by Creamer and Leyton. The piece is now being cast and will be given a New York presentation early next year.

### DE CALVO ON PANTAGES TIME

Mrs. Sonia De Calvo, the singing star of the New York Casino, has portions on her tour of the Pantages time. She is singing a number of Faust songs in her act.

### SCHIRMER OPENS IN CHICAGO

O. Schirmer, Inc., has opened a professional office in Chicago under the direction of Zee Conroy, formerly with the Broadway Music Corp.

### MUSICAL TRAINING FREE

The U. S. Army is offering a fine musical training education free. That in effect is the proposition that the War Department is making in a call recently issued.

In a statement recently issued in which defining the new musical policy of the army the following appears:—Among the more definite lessons which war has taught, is the vital necessity and unquestioned value of music in the field in creating and sustaining morale. As a bulwark and sustainer of staunch morale and as a relief for tired nerves and as a tonic for flagging spirits music was found indispensable and its development was encouraged to the utmost by all great military leaders.

The statement goes on to say that demobilization of the A. E. F. has left the training in a state of chaos and in confusion, and it is with the idea of rehabilitating them that a new plan has been devised for keeping them up to standard.

The recruiting section of the adjunct generals office therefore has reached the following conclusions:

"The enlistment of trained musicians is becoming increasingly difficult because of the high demand for them in civil life and the unusually large salaries and short hours. Much canvassing has been done among the army bands during demobilization by commercial bands.

"Since this condition is apparent, and shows signs of immediate change, it has been determined by the War Department that the only certain source of musicians in the training by the army in all authorized bands of as many men as possible who have musical talent or aspirations. In furtherance of this policy orders have been issued which make it incumbent upon commanding officers of all authorized bands to promote and encourage in every way the study of music and to furnish leaders every facility to offer a complete musical education."

### "MY CAROL LOVE" SCORES

"My Carol Love" a new Oriental song recently issued by the Sam Fox Co. of Cleveland is one of the best songs of the type issued in many years. It has an intoxicating melody and a lyric of decided merit. The song is a big favorite with the better class of musical education."

### BEEFSTEAK FOR MUSIC MEN

A beefsteak dinner for the employees of the New York Casino of Jerome H. Remick & Co. is to be given at Reisenweber's on Tuesday night of next week.

### JAMES BOYS FOR VAUDEVILLE

James Kendis and James Brockman, the two James Boys as they are known in song circles are going into vaudeville in a singing and piano playing act. A big time agent, suggesting that in their new demonstration of their methods of song selling but this was quickly and positively rejected.

### "VON TILZER SONG SCORES"

"Caroling Love" a new song issued to score a big hit in the "Orpheo Fashion Plate" act. It continues to lead the Von Tilzer catalogue in sales.

### COHEN DIED INTESTATE

Myer Cohen, music publisher who died in the Mitercordia Hospital on December 3rd, left no will and his estate will therefore need to be divided by the courts. His next of kin are a brother and sister both of whom reside in Corrales, Me. Cohen's business place, the estate consists of a \$2000 life insurance policy, jewelry and personal effects amounting to several thousands of dollars, some real estate holdings to the value of a few thousand dollars and the Myer Cohen Music Publishing Co., a corporation in which he was the majority stockholder.

### PIANTADOSI FOR VAUDEVILLE

Al. Piantadosi, the song writer and music publisher, is going into vaudeville with a new singing and piano act.

### STANIS TO MOVE

The business of the A. J. Stanny Music Co. has grown so rapidly during the past few months that its present quarters in the office building at No. 22 West 40th street is no longer so small and Mr. Stanny is now looking about for a new location. An entire floor in a new office building near Irving completion in the West 40th district is under consideration.

### GILBERT'S SONG FEATURED

Al. Gilbert's new song, "Peaches," is being featured by the Dan Cupid company now touring the South.

### JIM CASEY COMING EAST

Jim Casey of the Echo Music Co., of Seattle, is coming East to open a branch office in New York. Harold Weis, the composer, who is now a member of the company, will remain in the West in charge of the Seattle office.

### BLAIR SUED FOR DIVORCE

George W. Blair, a member of the professional department of the Broadway Music Corporation, was the defendant in the trial of a suit for divorce tried last week in the undefended term before Supreme Court Justice Giegerich.

Mrs. Blair made the usual statutory demand and was refused by her husband. Her father is a wealthy hat manufacturer. Mrs. Blair made her own home and was accused of disrupting her home and designated her as a mysterious "Woman in Brown." George W. Sullivan, one of the witnesses in the plaintiff's case, said that on October 6th last he was in a 40th street restaurant when Blair entered with a young woman. Sullivan then stepped across the street to the Palace hotel and brought Mrs. Blair and her lady to the scene. Shortly afterward, according to Sullivan, Blair and the woman went to a hotel where Sullivan was a witness and the two women took another cab and followed. The end of the trip was a West 40th street apartment house where on the fifth floor Sullivan and the ladies with him knocked on the door and demanded admittance. Blair, but partially clothed, opened the door, swore Sullivan was further, stated that a brown coat and a pair of slippers were on the floor, draped over the back of a chair, and the young woman to whom they doubtless belonged.

Mrs. Blair remarked, stating Sullivan, "Well I've got you at last." "I should have said, 'all right,'" answered, said the witness.

Justice Giegerich took the papers in the case and reserved decision.

### CHAPPELL SONG HIT

"On Miami Shore," a new waltz song recently issued by Chappell & Co. is fast entering the big hit class. It is being sung by scores of well known singers and is a big favorite with the leading orchestras.

### PRODUCTION HIT RELEASED

"When You Look In The Heart of a Rose," the big hit of the "Better Ole" has been released to the singing public by the Leo Feist house and it is being sung in scores of the big acts.

### PHIL KORNEISHER BACK

Phil Korneisher, professional manager of the Leo Feist Inc. house is back in town after a week's stay in Chicago. The Faust songs are big favorites in the windy city and are getting a wonderful play in Korneisher's repertory.

### FOX HAS NEW NOVELTY

In "Tuxi" the Sam Fox Company of Cleveland has a novelty song which is meeting with much success. It is being featured by many of the big time singers.



## SENTENCE ROSE TO 30 DAYS AND \$305 FINE

### APPEALS AND GETS BAIL

New Orleans, La., Dec. 15.—Lew Rose, manager of the Dauphine Theatre, a local burlesque house, was sentenced today to thirty days in prison and fined \$305 for permitting lewd dancing in his theatre. The case has been appealed to the Supreme Court, and Rose was released on a \$1,000 bond.

Rose and Edward Salmore, his partner in the Dauphine Amusement Company, as well as thirty-two others, including chorus girls, principals, comedians and musicians, were arraigned before Judge A. O'Donnell in the Second Criminal Court last Monday morning, following a raid made the night before on the burlesque houses, which have violated the act of 1912 relative to giving lewd dances or vulgar shows. All entered pleas of "not guilty" and were released under \$250 bonds each. No date has been set for the trials.

The following appeared before Judge O'Donnell: Lew Rose, manager; Edward Salmore, Rose's partner; Ben Joseph Perry, Ralph Chabos, Wilbur Joseph Perry, Ralph Chabos, Wilbur J. Diabek, leader of the orchestra; Arthur S. Wagner, Van B. Schumaker, Charles L. Kintner, Sidney J. Diabek, musicians; Joe Garbo, usher; Leo Leopold, ticket seller; Albertine Christensen; Dorothy N. Kernis, Mrs. Dorothy Miller, Dolly Bell, Ruby Smith, Peggy Gallagher, Jose Sterling, Victoria Smith, Loretta Morillo, Irene Shaw, Rita Antonis, Elaine Barnard, Florence Aston, Alice Parmelee, Madge Hamilton, Norah Mason, Ethel Weston, "chorus" girls; Mabel Leach, sub-director; Jean Lenore, actress; Viola Elliot, actress.

Released on bond after having been arrested following the raid, Rose, Sunday, Rose, who was found guilty in Judge Landry's Court a month ago on charges of allowing lewd dancing upon the stage of his house, is alleged to have stated that he would not relinquish the "house" at the night performance. His ultimatum was conveyed to Superintendent of Police Mooney, and, as a result, several policemen are said to have witnessed the evening show.

The curtain had just been lowered and the audience dismissed when the police entered the theatre in a body. Scenes of the wildest confusion followed. Members of the cast, who had been preparing to leave the theatre were loaded into four patrol wagons. Every man, woman and girl, including Rose, carrying the stage hands and Henry Ottman, ticket seller and cashier, who became, were placed under arrest.

Following the return of the indictment by the Grand Jury of Rose about a month ago, the police closed the house. Rose, through his attorney, immediately asked for an injunction that would prevent the police from closing the theatre.

**TO MANAGE HILL SHOW.**  
Gird Williams, who recently closed as business manager of "Hitting the Father" will manage Gus Hill's new show "Puck and Judy" company, to open in Scranton Christmas Day.

**COOPER GETS SUMMER RUN.**  
The Summer Run at the Columbia has been awarded to James E. Cooper. It is said that Cooper will put on his next season's "Sight Seers."

**JULES JACOBS HAS A SON**  
BUFFALO, N. Y., Dec. 14.—A son arrived at the home of Mr. and Mrs. Jules Jacobs here today. Both mother and son are doing nicely.

**GLOBE TRANSFER HEAD BUYS**  
FREERSON, L. J., Dec. 14.—James Williams, owner of the Globe Transfer Company, of New York, has just purchased a large home on the Merrick Road in this town. It is one of the show places of Freepert.

**LEAVES WINTER GARDEN**  
Sedel Bennett closed suddenly at the National Winter Garden last Saturday. It is claimed that, after receiving her two weeks notice, she refused to work it out.

**UNDERSTUDY SAVES SHOW**  
CAMDEN, N. J., Dec. 12.—During the illness of Jean Worth, prima donna of the "Broadway Belle" company at the Broadway Theatre this city, Miss Leonard, her understudy, played her part. Miss Leonard is the general understudy of all the women principals of the show.

**PRODUCING IN BUFFALO**  
BUFFALO, N. Y., Dec. 14.—Joe Burton is producing stock at the Garden this city. He started this week.

### LAST CALL FOR COPY

The Clipper, which prints more burlesque news than any other theatrical publication, will issue its Christmas number next Wednesday. Nearly every issue in burlesque will be represented. If you are not, get busy. This is one paper that goes all over the world and space is to let everyone, everywhere, know what you are doing. Forms close Saturday. Phone, wire, wire.

Sid Rankin

**LYNN CANTOR LAID UP**  
Owing to the fact that Lynn Cantor, prima donna of the "Best Show in Town" lost her voice for several days at the Broadway Belle last week, Babe McCleod of the chorus did the "Tell Me" number.

**"FOLLIES" HAS NEW MANAGER**  
Dick Ziesler has been appointed manager of the "Follies of Pleasure." He joined the show last Friday in Buffalo.

**FRANCIS TO PRODUCE**  
James X. Francis has been appointed Assistant General Producer of the "Director of the National Winter Garden." He is Billy Minkley's assistant. This is the only stock house in the East paying chorus girls \$25 a week.

**BOOKED FOR PITTSBURGH**  
Trickie O'Donnell and Sisley Vernon, two sub-directors, were booked last week with the "Company" at the Academy, Pittsburgh. Grace Howard closed at that house last Saturday night. Booked by Lew Redelheimer.

## FIRE DESTROYS WASHINGTON MOUSE

### "LID LIFTERS" ESCAPE

WASHINGTON, D. C., Dec. 12.—Fire completely gutted the Lyceum Theatre last night to the extent of \$75,000 damage. The blaze, thought to have been started by a lighted cigarette thrown into the crowded balcony, was discovered shortly after a performance of "Ten Tails' Last Lifters." The house, which was still crowded with some 2,000 persons, was emptied through the efforts of "Happy" Jack Garrison, manager, without a single casualty.

The theatre was well filled by an audience that stayed after the regular performance of the burlesque show, to witness a wrestling match, which was progressing when a cry of "fire" from the gallery caused a near-panic among the cheaper seats in the top of the house. Cool heads checked the fiercest patrols and the building was cleared in an orderly manner.

The entire cast of "The Lid Lifters," immediately turned their attention to saving their trunks and what scenery they could handle. "The flames did not reach the stage," but water that was poured into the playhouse damaged the scenery and costumes to the extent of \$4,000, according to the estimate of

## BAD MATERIAL MARS "MILLION DOLLAR DOLLS" OTHERWISE GOOD SHOW

A very good cast, funny comedians, beautiful costumes, beautiful scenery, pretty chorus girls, catchy music, well-timed dancing, and a number of defects, are things that the management of the "Million Dollar Dolls" show, which is running this week, can well be proud of. But one thing that is lacking, is material. The show, otherwise, is as good as the same as it was last season, with a few exceptions.

The programme states that the book is by Abe Lasker, but he has failed to give us anything out of the ordinary. It is one bit here and another there, with a beautiful number and specialty sandwiched in. The show has two creaking good comedians in Cliff Bragdon and Scottie Friedland. Bragdon is an eccentric comedian, who offers a new and original style of comedy that, so far, has not been copied. He is clever, is as a 1 tumbler, can take falls with the best of them, and his mannerisms are funny. His style of dress and make-up is original. But he is a type of comedian who must be given some material. He is naturally funny and works hard to get laughs, but is handicapped by lack of material.

One who was in the army last season, is doing a "tramp" comedy character. He is clean, and is a good actor, wearing clothes to fit in with the situation. He has a good sense of humor and of proper material. He is a clever fellow, who will get the opportunity to show his real worth.

Nat Morton is doing the "straight." He is clean, and is a good actor, wearing clothes to fit in with the situation. He has a good sense of humor and of proper material. He is a clever fellow, who will get the opportunity to show his real worth.

Edna Mae, a striking looking prima donna, is doing a "tramp" comedy character. She is clean, and is a good actor, wearing clothes to fit in with the situation. She has a good sense of humor and of proper material. She is a clever fellow, who will get the opportunity to show his real worth.

Edna Mae, a striking looking prima donna, is doing a "tramp" comedy character. She is clean, and is a good actor, wearing clothes to fit in with the situation. She has a good sense of humor and of proper material. She is a clever fellow, who will get the opportunity to show his real worth.

Loretta Alcorn, a dancing little bunch of nerves, is the sourest of the show and induces plenty of ginger into all her dances. She has a pretty wardrobe, that was selected with care.

Norma Barry is doing more in this season than when we saw her last year and she shows a lot of improvement in her work. She reads lines well and gets good results with her numbers. She has inherited the "house" from her mother, who is a stylish, the best in fact, she has ever seen.

Miss Mae and Nat Morton offered a new act, "Angling 'Rainbow'." It was well received.

"Hybridity" was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "acting" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "singing" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "dancing" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "travelling" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "singing" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

The "dancing" bit was offered by Bragdon, Friedland, Morton and the Misses Mae, Barry and Abner. All were well received.

Dick Potter, property man. However, the show was fully covered by insurance.

The Lyceum was built shortly before the Civil War and, during that period, was known as the Washington Assembly Hall. The playhouse was patronized by persons in high standing in national and local life. Following the war, the playhouse closed and was reopened in the early eighties as a theatre company.

Following a period of prosperity, the theatre was again closed. Jacobus Dick, with others then brought the theatre to life as a variety house. Later, the theatre passed into the hands of Kernan Brothers of Baltimore, who were successful in managing it for several years.

In recent years, the Lyceum has presented the attractions of the American Burlesque Wheel. A short time ago, the house was remodeled and was again begun to draw a good crowd. Garrison. "As yet," no plans have been announced in regard to rebuilding the theatre. It has not been decided by the American Wheel where shows scheduled to appear at the house will go.

'Twill Charm Your Heart

# I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO LONELY)

A Sensation! That's All

THE

# VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"

Get it before it gets you!

A CERTIFIED

## GOLDEN

Gets the Kind of Applause That Thunders

By KENDIS &amp; BROCKMAN, Writers

THE WARMTH OF THE  
THE CHARM OF THE

## By The C

A Wistful Melody with a Lure

Words by Mabel E. Girling

RELEASED!!

# WHEN YOU LOOK IN THE MIRROR

The Song Hit of That Famous Show Hit

BOSTON  
181 Tremont StreetMINNEAPOLIS  
Lyric Theatre BuildingSEATTLE  
361 Catering HallPHILADELPHIA  
Globe Theatre BuildingNEW ORLEANS  
115 University Pl.ST. LOUIS  
Calumet BuildingSAN FRANCISCO  
Pantages Theatre BuildingCHICAGO  
Grand Opera House BuildingCLEVELAND  
Edison Building

JUST OPENED MILWAUKEE

**LEO FELD**

711 Seventh Ave.,

A Stone's Throw from the Palace Theatre

GET IT TO-DAY.

# NS TO BE LONESOME

NESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

D HIT

## GATE

is You Through and Through  
"Lonesome" and "Bubbles"

The Wonder Novelty Song

# FRECKLES

Words by CLIFF HESS and HOWARD JOHNSON

Music by MILTON AGER

EVERY ARTIST WANTED EXCLUSIVE RIGHTS TO THIS ONE

E SUNSHINE,  
A SMILE

## ampfire

That is Fascinating

Music by Percy Wenrich

The Big Song Hit From "The Better 'Ole"

# THE HEART OF A ROSE

By Marian Gillespie and Florence Methven

GRAND AVENUE  
ST, Inc.  
New York

Next to the Columbia Theatre

DETROIT  
213 Woodward Ave.

TORONTO  
185 Yonge Street

INDIANAPOLIS  
122 Pembroke Arcade

CINCINNATI  
710 Lyric Theatre Bldg.

KANSAS CITY  
Gayety Theatre Building

MILWAUKEE  
156 Grand Avenue

PROVIDENCE  
511 Caesar March Bldg.

LOS ANGELES  
535 San Fernando Building

BUFFALO  
485 Main Street

PITTSBURGH  
512 Carnegie Building



It Must Be A Wonderful Song—Thousands Have Said So

# NOW I KNOW

FOX-TROT BALLAD BY WRITERS OF "KENTUCKY DREAM", "INDIANOLA", "TEARS OF LOVE", ETC.

CHICAGO: 119 N. Clark Street Jos. W. Stern & Co., Prof. Studios, 226 W. 46th St., N. Y. City BOSTON: 131 Tremont Street

FREMONT

HAROLD

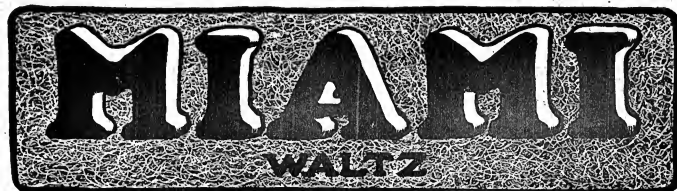
**BENTON and ELLIOTT**

In Vaudeville

THE LATEST WALTZ SONG

WATCH IT GROW!

ON



SHORE

"ON THE GOLDEN SANDS OF OLD MIAMI SHORE"  
A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE. EASY TO SING—EASY TO LISTEN TO.  
SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT—DUMB ACTS WORK BY IT. COPIES AND ORCHESTRATION NOW READY FOR THE ARTIST.  
TORONTO: 347 Yonge Street CHAPPELL & CO., Ltd. NEW YORK, N. Y.: 185 Madison Avenue

An Elaborate Posing Production

The Seasons Big Novelty

## "IN SCULPTOR'S GARDEN"

Producer—KARL HERMES

Direction—PETE MACK

Management—IRENE HERMES

# NYLE VERNE

In Song-Splendors  
with DAVE FRANKLIN assisting

Special Makreal by GEO. KERSHAW

## SAM WILSON

## CLARENCE LUTZ & NEWMAN

The only colored Entertainer singing Hebrew songs and telling stories.

Singing, Talking and Dancing





# IRMA & CONNER

Dainty Irma, the Mary Pickford of the Wire      Dir., Max Oberdorfer

## DOROTHY SOTHERN TRIO

In a New, Charming, Up-to-Date Offering of

SINGING, VIOLIN AND DANCING

LILLIAN M.

BOBS

## CASEY & ACKERMAN

IN VAUDEVILLE

## Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

## LEILA DAVIS & CO.

"AS IT MAY BE"

Management—BRUCE DUFFUS

## TOOMEY BROS.

A COUPLE OF CLEVER BOYS

Chas. and  
Dorothy

## DINGLE

"A BIT OF BLARNEY"

## PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES  
LARGEST ASSORTMENT IN THE WORLD. Books for  
home amusement, Negro Plays, Pantomime, Drama,  
Jazz, War Plays, etc. Catalogue Free! Free!  
SAMUEL FRENCH, 28 West 41st St., New York

Ben

Billie

## MOWATT and MULLEN

The Sunbrite Pair

Material by James Madison

Dir. Pete Mack

## Russell Sisters

VOLUMES OF HARMONY  
IN VAUDEVILLE

## Weston's Models

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

EDAH

TOBE

## DELBRIDGE & GREMMER

An artistic combination of song and story. Introducing their own song hits:  
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and  
"KEEP THE SUNSHINE IN YOUR HEART."  
Law Circuit—Dir. JOE MICHAELS

## Murray Lesslie

The Irresistible Humorist

Direction BROOKS, MORRIS & FREEMAN

## STOCK NEWS

### TWO MORE OPEN

This week saw the opening of two new stock companies, one of them at The Pershing Theatre, East Liberty, Pa., and the other at The Majestic, St. Wayne, Ind.

### FERTON CHANGES COMPANY

Corse Ferton has made several changes in the personnel of his company and when it goes into the Lexington Theatre Monday he will have as his leading man Jack Price, and Belle Mitchell as his leading lady. Louis Leon Hall will play seconds in the same company.

### JOINS WARBURTON COMPANY

Edward Dolse has been engaged by Carroll and Forbes to play characters with their stock company at The Warburton Theatre, Yonkers.

### SOMMERVILLE CO. GATHERING

The stock company that is to make it's home in Somerville, Mass., is now being gathered together, and, so far, the following have been engaged by Clyde McArdle; Elsie Bartlett as leading lady, Audrey Baird, as second woman, and James Doyle as stage director.

### ACCEPT NEW SCRIPT

"The India Driver," a comedy drama in four acts by Roy Briant, has been placed for production with Wilmer and Vincent, by Lawrence Schwab. It will open as a stock production on December 29, in Reading, Pa.

### TRUMBLE COMPANY ENLARGED

Mr. and Mrs. Lawrence Trumble, who recently closed their company, The Trumble Players, are the parents of a new baby girl, Virginia Florence.

### OPENING IN FALL RIVER

FALL RIVER, Mass., Dec. 14.—Warren O'Harris is to bring a new stock company in here when he opens at the Bijou on the 29th, with "The House of Glass".

### GOES INTO READING COMPANY

Reading, Pa., Dec. 13.—Myrtle Stringer has been signed by Nathan Appell, who runs the Orpheum Theatre stock company here, to play seconds. She is popular here.

### 14TH STREET HAS NEW LEAD

Joseph Klein, manager of the 14th Street Theatre, has engaged a new leading lady in the person of Doris Woodridge.

### JOINS ROAD SHOW

Mabel Monroe, well known in stock, has been engaged by George Gatts as the leading lady of his "Daughter of The Sun" show, Eastern company.

### JOINS LOWELL COMPANY

Lowell, Mass., Dec. 11.—Howard Mering has joined the Schenck and Buckley Stock Company at the Opera House here, replacing Hal Crane, the juvenile man.

### "CHALLENGE" RELEASED

The Century Play Company has announced the release of Eugene Walter's latest play "The Challenge," for stock purposes. The play has been revised by James Thatcher, fit stock requirements.

### WADLEY BUYING SCRIPTS

Dean W. Wadley, general representative for the Wilkes Circuit of Stock Theatres, is in town buying up all available plays for his companies, which include Salt Lake City, Los Angeles, Denver and Seattle.

### CUTLER COMPANY LAYING OFF

Wallace H. Cutler's Stock Company, at present in the 165th week in Pennsylvania, lays off for ten days prior to the Christmas holidays, resuming its tour on Christmas Day in Mt. Carmel. The company is booked ahead until March 1920, through Pennsylvania and New York.

### MATTICE COMPANY DISBANDED

The Mattice Players, who have been touring through West Virginia and Maryland, have been dissolved, owing to poor business, it's said.

### ENGAGES DAISY CHARLTON

Harry Clay Blaney engaged Daisy Charlton especially, to create a role in Mildred Florence's new comedy "The Old For Me," which they produced for the first time at the Prospect Theatre last week.

### GOES INTO VAUDEVILLE

Jack Marvin, who closed as leading man with the Louis J. Howard Players in Toledo recently, has accepted an offer from Alva Brooks to play the lead in his vaudeville playlet, "Dollars and Sense."

### OLIVER CLOSSES FT. WAYNE CO.

Otis Oliver has closed the run of his company at the Majestic Theatre, Fort Wayne, Ind. He will reopen at the Crawford Theatre, El Paso, Texas, soon after the Christmas holidays. The only member of the company who has been retained is Yada Hellman. A new company to support her will be engaged in New York.

### COAST COUPLE MARRY

LOS ANGELES, Cal., Dec. 12.—Herbie McIntosh, well known for her work in local stock companies, and Harry Richardson, recently well known, were married here this week. They will desert the stage for the screen.

### PAYTON COMPANY MOVING

Corse Payton, whose company has been doing rather well at The Crescent Theatre, Brooklyn, moves from there at the end of this week, to go into The Lexington Opera House. The Shuberts take over the Crescent for regular productions. Payton's opening play at the new house has not yet been chosen.

### MAIN CIRCUIT CLOSES

The Walter L. Main Circuit is now in its winter quarters at Baltimore and Maryland. The past season has been the busiest in its history of forty years, and lasted over thirty weeks, losing one week.

### WISTARIA BUYS MIRROR PLANT

The Mirror Studio, in Glendale, Long Island, has been taken over by Wistaria Productions, through a deal closed by F. F. Gallagher, treasurer of Wistaria. The company will use only part of the plant and sublease the rest.

DOLLY STUART, of the vaudeville team of Ross and Stuart, received word of the death of her mother at Long Branch, N. J., last week.

EVELA KUDSEN has been engaged to replace Jean Staart in the feature role of "The Unknown Purple," road company.

CHARLES SINCLAIR has been engaged by Corey and Stark to stage their production of "The Grass Widow."

BIRD MILLMAN has been engaged by Florence Ziegfeld to appear on the wire with Lillian Zeitzel, in the new "Midnight Frolic."

EMANUEL REICHER has been placed under contract by the Theatre League to stage its next three productions.

ARTHUR STRINGER has been in New York for the week making arrangements for the screening of several of his new stories.

CHARLES GOTHOLD has joined the cast of "The Mood of the Moon."

ANN ANDREWS has been engaged to support William Collier as leading woman in "The Hotentot."

TUNIS F. DEAN, manager of David Belasco's "Tiger Tiger" company, may manage the Maple Leaf Baseball Club of Toronto next season.

FRANCES MCNUALLY, in private life Mrs. Mike Whalen, recently injured her right foot while dancing and will be unable to work for several weeks. She and her husband recently received passports to sail.

BURTON KLINE is now doing the publicity for John Drinkwater's "Abraham Lincoln" which William Morris produced.

EDDIE DELBOY has just had a tabloid entitled "Long Wang," copyrighted in Washington and will shortly appear in it.

BETTY COBORANS' whereabouts are being sought by Peggy Lorraine, of "The Kiss Burglar" company, who wishes Miss Coborans to communicate with her through THE CLIPPER letter box.

FLORENCE ZIEGFELD, JR. and Walter J. Kingley have collaborated on a play which will soon be produced.

MEYER NORTH, the vaudeville agent, has decided to join the ranks of variety producers and his first production is in rehearsal.

WINNIE and DORA CRISP, English singers and dancers, have succeeded the Wilton Sisters in "The Little Whopper."

PANIA MARINOFF, Reginald Wallace, Forrest Whitman, William E. McKeown, Cyril Chadwick, Benjamin Kanzer, Ben Henderson, Armand Robie, Ryder Keene, Walter Kingsford, Nat Sax, Joseph Boswell, Williams Fitzgerald and Sonny Lawrence have been engaged by Lewis J. Solonick for "Book the Tiger."

EMMETT SHACKLEFORD has been engaged for "The Mood of the Moon."

WILFRID NORTH staged "The Whirlwind" for John Cort.

ALEXANDER LEFTWICH, who, until last week, was Executive Secretary of the Actors' Fidelity League, is going into vaudeville. He is

## ABOUT YOU!! AND YOU!! AND YOU!!

JIM BRATTON, formerly stage manager of the Audubon Theatre, is now acting in the same capacity at the Hamilton.

FAY MARBE has been engaged to play the part of "Dess" in "Angel Face" at the Colonial Theatre, Boston.

ORRIN JOHNSON has been engaged for a role in "The Whirlwind."

LEW BENEDICT, old time minstrel man, celebrated his eightieth birthday last week.

MARSHALL HALL and Ann Linn are to appear soon in a new fantasy called "Flight of Fancy," written by Hall and Lew Pollock, in which they will be assisted by two other people.

BARB ABBOTT, of the Stone and Pillard Show, will spend Christmas with her mother in Worcester.

LAURA ARNOLD has been engaged for the prima donna role of the new Victor Herbert musical comedy "My Golden Girl."

RUTH SHEPLEY, appearing in "Auntie Ann," was operated on at the Eye, Ear and Throat Hospital, last week.

MADELINE DEIMAR, appearing with Ethel Barrymore in "Deeds," has been engaged for "The Way To Heaven," a new Chinese musical comedy with Earl Carroll will produce.

EFFIE SHANNON has been engaged by Oliver Morosco for a new play to be produced within sixty days.

JACK DENTON, who was injured while playing one of the Brooklyn Dodgers, four weeks ago, has recovered and will shortly continue his vaudeville engagements.

MALINI, the magician, was the guest of honor at a luncheon given by the Downtown Association and Ad Club of San Francisco, last week.

THEBERT HARRIS, the son of Sam Harris, is now assisting booking manager at Astorhan and Harris.

HARRY DUFFIELD, who has just rounded out his fifty-seventh year as an actor, has been given a contract for life with the Morosco company by Oliver Morosco. "Crispin" and "Crispin" he is now appearing, on the coast.

HAPPY FREYER has been booked with the "All Jazz Revue" the Drows and Cleon's Show.

MAUDE ROCKWELL will open with the "Diss Birds" in Baltimore, booked through Booth and Richards.

BOOTH TARKINGTON came into town last week to attend the opening performance of "Monsieur Beaucaire."

EMMETT SHACKLEFORD has been engaged for "The Mood of the Moon."

CHARLES CHERRY will star in a new four-act drama to be produced by Walter Hart next season.

NICK YOUNG, recently a dramatic critic in Boston, is now doing advance work for Louis Mann in "Friendly Enemies."

CHARLES SINCLAIR has been engaged to stage "The Grass Widow."

HAZEL ALDEN, in private life Mrs. Felix Ishman, received a degree of divorce last week.

ROBERT RAINER, Joseph Hamner and M. A. Kelly have been engaged to support Leo Dittichstein in "The Purple Mask."

KATHERINE KALHED has been signed for "Mamma's Affairs" by Oliver Morosco.

MR. and MRS. ELLSWORTH STRIKER announce the arrival of a new baby girl at their home last week.

EDGAR THORNTON, of the "Greenwich Village Follies," is out of the bill due to illness.

MR. and MRS. PAT KEARNEY have a new baby girl at their home. Kearney is a newspaper man at present with the F. P. L. exploitation staff. Mrs. Kearney was at one time a dancer.

CLARA MOORE has been engaged for an important role in "Shavings."

EDWARD THOMPSON, Charles Mason and Patrick Barrett have been engaged for "The Mood of The Moon."

GEORGE LEGERRE has been signed by Oliver Morosco, for "Mamma's Affairs."

KATHERIN MCCARTHEY and Dorothy Dalland will act as hostesses at the reception of Helenewer's Paradise Thursday evening.

O. P. HEGGIE, Eva De Gallienne, Lawrence Grant, Nellie Hodson, Blithe Daly, Frank Hector, Alice Eden, George Giddens, Mr. Edmund Garney, Lorraine Watts, Vella Nicoll, Geyer O'Brien, Arthur Metcalfe, Cecil Cameron and Edward Foster are to be in the New York cast of "Tilly of Bloomsbury."

FRANK KINGDON went into the cast of "Civilian Clothes" Saturday, temporarily replacing Edward Mackay, who is ill.

J. KERRMAN called for England last week to meet the role of Jimmy Caesar, the coward, in the London production of "John Ferguson."

JOSEPH SULLIVAN is now the orchestra leader at the Davis Theatre, Pittsburgh, having gone over there from the Pitt.

GRACE LA RUE, Lillian Manion, Gladys Grant, Polly Barrymore, Grace Polman, Grace Fisher, Harry K. Morton, Stella Russell, and Pearl Rege appeared at the benefit performance held at the 48th Street Theatre on Sunday evening for the Christmas Fund of the New York American and Evening Journal.

TEDDY TAPPIN, of the sister act of Tappin and Anderson, Harry K. Shubert "Gaieties of 1919" stepped in to Sophie Tucker's part in that show in New Haven last week when Miss Tucker left to prepare a vaudeville act.

DONNA MENTRAN has been placed in "Chin Chin," now on the road, by Arthur Lyons.

MABEL GRISWOLD, of the "Passing Show of 1919," sprained her knee-cap last week and is temporarily out of the cast.

FLORENCE REILLY has been engaged for Ziegfeld's "Midnight Frolic."

THE FRANKLIN FOUR have been booked solid on the Keith line.

MURRAY ROSE has replaced Eddie Nash with the Franklin Four, Nash having joined the Aron Comedy Four.

J. J. SCHOLL, casting director for John Cort, has written a Mexican scenario for "The Whirlwind," which will be sung by Mme. Minal Angula.

SAMMY WESTON has been engaged to support Harry K. Morton and Zella Russell in Edgar McGregors "The Sweetheart Show."

GERTHODE WADEL has been engaged for George Lederers "Angel Face."

ETHEL REMEY, Marion Birnes and George Sharp have been engaged for Margaret Anglin's company.

GARDNER JAMES has been made assistant stage manager of "The Crimson Alibi."

HARRY SOUTHIARD has been engaged to appear in the heavy role opposite William Frauman in the latter's latest vehicle.

ALLEN JENKINS, of "The Phantom Legion" jumped into his part on the opening night, upon short notice.

JACK GERARD and Harry Hoyland have been signed by N. S. Feldman for a new act called "Maid and the Maid" which will go over the Keith line.

HARRY GORDON has been engaged for a new act being produced under the direction of B. F. Keith officers.

BOB AUSTIN and Carrie Allen have just been given an extended route over the Keith line. Jerry Hickcock, of the Rose and Curtis office, is handling the act.

FRANK BERNARD, dancer, of "50-50 Ltd." will soon be seen in a new vaudeville turn of classical dance interpretation under the direction of Morris and Fell.

EVERETT PARKS, a dramatic stock actor, is rehearsing a new act for vaudeville. He will play under the name of Ev. Parks.

O. MATT BOWERS has changed his name to Oswald E. Mack, after finding on his discharge from the army that someone else was using that name.

MABEL GOULD, in private life Mrs. Lawrence B. Turnbull, gave birth to a daughter on Nov. 28 in the Brit Maternity Hospital, Rockland, Maine.

PHILIP HANCKER, who painted the scenery for "Aphrodite," sailed for England last week.

CLAUDETTE and Scerlet will lead the Hippodrome audience in singing Christmas carols on Christmas eve.

ANN WINGSTON joined the cast of "Scandal" in the role of Regina, last week.

MME. CROXIN and Hurlie Fitzpatrick were married Dec. 1, at the New York City Hall.

ALLEN SPENCER TENNEY has been placed under contract by The Columbia Phonograph Company to write humorous records for them.

Last Call! Last Call!!

The  
**Christmas Issue**  
 of  
**The New York**  
**Clipper**

*The Oldest Theatrical Publication in America*

Will Be Issued

**NEXT WEEK**

A display announcement in this number will be read by managers, agents, and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Copy sent in early will receive preferred position.

**Rush Your Copy In**  
**Forms Close Saturday**

**NAN SANDELL**  
 DANCER WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

**JONES & JONES**  
 Southern Levee Types

**EAGLE & RAMONA**  
 INDIAN DUO Direction—CHARLES POTSDAM

**BARRA GIRLS**  
 SOMEWHERE IN SONGLAND  
 DIR. TOM JONES

**GOLDINI**  
 WIZARD ON THE ACCORDION Direction METER B. NORTH

**HOWARD COMEDY FOUR**  
 LOOK US OVER  
 A QUARTETT THAT IS DIFFERENT  
 Direction LEE MUCKEN FUS

**CROSS & SANTORO**  
 ALEX RALPH  
 EXPONENTS IN PHYSICAL CULTURE  
 IN VAUDEVILLE

**4 HIGGIE GIRLS**  
 Eleven Minques of Pep. PHIL BUSH. Representative

**WAYT SISTERS**  
 COMEDY NOVELTY SINGING IN VAUDEVILLE

**JACK GLADYS MILTON**  
**The Three Gregorlys**  
 Jack Gregory, Owner and Mgr. IN NOVELTY LAND Booked Solid Loew Circuit

MULLINI SISTERS present  
**THE SIX ROYAL HUSSAR GIRLS**  
 in a Melange of Music and Song  
 REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

DICK BACK AGAIN MAE  
**Knowles & White**  
 in "My Policy" by AL. W. JOHNSON  
 Direction: Arthur Klein

# BURLESQUE NEWS

Continued from Page 7

## STONE AND PILLARD HAVE THE BEST SHOW OF THEIR CAREER

It has been a long time since we have seen George Stone and Etta Pillard at the Star, Brooklyn, and their welcome there last Thursday night was genuine. We remember, a few years back, when the Columbia Circuit played this house, Stone and Pillard would come along each season and play to capacity houses. Then that circuit moved from the Jay Street house over to the Casino and this popular team was not seen here again until last week. But the fellows out front had not forgotten them, as they were greeted with a hearty round of applause.

Stone and Pillard have the best show of their career, this season and never were seen to better advantage. Stone, who staged the show, handles the principal comedy and is in every scene. He is again doing the "bum" character that has made him popular with burlesque fans, and seems to be working harder than ever. He also does a lot of dancing in his own clever style. Etta Pillard, looking as pretty and fresh as a June rose, danced and sang her way through the offering in a capacious manner. This young lady is endowed with a personality that reaches far out over the footlights. She is a clever and graceful dancer in fact. We know of none who is her equal in this direction. She is a dainty person and perfectly at home in numbers, scenes and everything else. She also displayed beautiful songs, particularly suited to her style of beauty.

Jack "Mickey" McCabe, doing fairly comical opposite Stone, is a demented speed and has it all over many a younger man when it comes action and song. He works in a fast fitting bust and most of our men and women in the putty tone. He is funny and is the best Stone has had working opposite him in years.

Janette Mohr is more successful with her show than any we have seen her with in the past. She is the type of woman we do not see much of in burlesque, is of striking appearance while working "straight." And in this role reads her lines well and renders her numbers favorably. But she is seen to better advantage when doing characters. She does a corking and "dope," that pleased the audience greatly. As an imitator, she again showed us something different. She is likewise a speedy young woman who can dance and know how to make up.

Jack Pillard is doing the "straight" and covered himself with a burlesque Thursday night. He talks well and comes with the comical melody. He knows how to wear clothes. This young man has developed rapidly in the past few years.

Stone has two substitutes with the show. Mabel Howard and Rose Duthin. These girls usually take together in scenes and leading numbers. Miss Pillard is an attractive little Miss and Miss Duthin a shapely blonde, with pretty dimples.

Little Evans does characters, taking care of them nicely. She has a good singing voice in addition. Stone has a lot of new material, but is missing the ship scene as a burlesque. The show is mostly specialties, bits and numbers. His singing and dancing specialty with Miss Pillard early in the show, started things off. Etta Pillard offered a neat dust and Rose and Evans burlesque opera bit was well received.

Miss Pillard's "Woodland Rose" was the shining bit of the show. It was well done, the electrical effects prettily arranged and the principal, assisted by the chorus, rendered it very successfully. It secured no less than a half dozen times and was deserving of the applause it received.

Jack Pillard and "Mickey" McCabe did a mixing specialty one that was well done. The boys got good remarks with their act.

The Indian number offered by Evans was Miss Mohr, was liked and received the approval of the audience. Stone's dance, in which he introduced many acrobatic stunts with a cut of applause, was the one that followed, offered by Stone and Pillard. In a "rough" bit between Stone and Miss Mohr, the latter showed an excellent portrayal of a dope character,

which finished with a recitation song by Miss Mohr.

In the burlesque, Miss Pillard acquitted herself with honors in an acrobatic dancing specialty in which she finished by dancing on her shoulders across stage.

Stone and Pillard have a real burlesque show of the slap-stick order, with enough musical numbers and specialties to make it likable. There is a dandy chorus of pretty girls with the show, too. They liked it at the Casino last week. SID.

## KAHN'S SHOW, PUT ON BY JOE ROSE, MADE THEM LAUGH

The holiday season seems to have no bad effect on the business at Kahn's Union Square Theatre, as there was a capacity house last Wednesday afternoon. The bill put on by Joe Rose, was "Cheating Department Store" in three scenes and "On the Street" and "The Ann," also in three scenes.

Rose as Adam House, and Harry Koler, his partner, as Abe Cohen, sold the comedy successfully. They worked in all the bits and between them, kept the audience good natured. Rose is a fast Dutchman, while Koler is one of the best Hebrew comedians of his type in burlesque. He too, did speed from the time he steps foot on the stage until the finale.

Brad Sutton did the "straight" act, as though he had been doing it all his life. He wears clothes well in the burlesque, as the Captain of the Good Ship Mary Ann, secured himself well.

Eugene West, as the manager of the first act, carried the part out nicely.

The numbers were nicely taken care of by the ladies. The comedienne seemed to take pride in getting encores. Rose offered "Hindoo" and "Call Him Baby" very well. She also worked in Norma Ball put "Naughty River" over with a bang, and also got rebuffs with "Rainbow Girls" and "You Didn't Want Me." Helen Alden, looking very nice, sang "What's the use of Flocking." "All the Quakers" and "Wait until You See Sadie Rose, the new suburbs and a cheap little act, offered "Alexander Band in Dixie." "Rat" and "The Walrus" and "On the Street" was done by Koler, Sutton, West and Miss Ball. The "Phone bit was taken care of by Rose and Miss Alden. The "Pocketbook" bit was well taken care of by Rose, Koler, West and the Misses Lorraine and Rose. The "Cutting" bit pleased as offered by Koler, Rose and Miss Ball. The "lawyer" bit gave satisfaction as offered by Rose, Koler and Sutton.

Koler and Rose did a betting bit in one while they were setting the stage for the next scene, which made them laugh out front.

In the last scene, a dancer by the name of "Castille" and programmed as the "Great Hindoo Dancer" offered a dance that may have been a Hindoo effort. Although it was gracefully executed, we were seen the entire dance offered several Oriental dancers. She was backed up by Kahn's entire chorus, as well as in uniform suits and others in pretty costumes.

A number of other bits were offered in the show. The show was well received and went over well. Kahn's chorus was seen through the numbers, and they were pretty well liked. SID.

REPLACES HARRY STRATTON  
Jack Kennenover replaced the late Stratton with the Pat White Show last week. Booked by Roehm and Richards.

SMOKING BAN LIFTED  
Smoking is now permitted in the Gayety Theatre, Buffalo. The ban was lifted by Manager Nauman last week.

WILKESBARRER MANAGERS CHANGE  
WILKESBARRER, Pa., Dec. 14.—Jack Jones resigned as manager of the Majestic, this city, to-day. John Glennou has taken over the management of the house, playing the attractions of the American Burlesque Circuit.

REEVES GETS NEW ACT  
Pittsford and Carroll have been booked by Joe Shea with the Al Reeves Show to open this season at the Bronx. They are two comedians who will be new to burlesque.

1865 1919  
ESTABLISHED OVER HALF CENTURY

## FINE FURS

both useful and beautiful make the selection of a Christmas Gift a pleasure, and the gift will afford genuine satisfaction.

### COATS AND WRAPS

of every fashionable fur and the latest models in extreme and conservative design.

### NECKWEAR

stylish and beautiful, in Russian and Hudson Bay Sable, Chinchilla, Fox, Mink, Ermine, etc., with muffs to match.

## C. C. SHAYNE & CO.

Manufacturers of  
**STRICTLY RELIABLE FURS**  
126 West 42nd Street New York

# Herbert & Binet

Presenting  
THEIR ORIGINAL SINGING AND TALKING  
COMEDY SKIT  
**OPPORTUNITY**  
Direction—CHAS. S. WILSHIN

## Lieut. Fernand Thetion & Co.

### A Sensational Novelty Act

Presenting  
"At The French Aviation Field" Victoria, New York, Dec. 1-3  
Lewy, Hoboken, N. J., Dec. 4-6

## ELMER TENLEY

317 Strand Theatre  
Building

AUTHOR OF ORIGINAL MATERIAL  
for vaudeville, burlesque, musical comedy.  
Maerial now being successfully used by  
McIntyre & Heath, Al Jolson and others.

COTTON MAY

# Allen & Moore

"THE HAPPY COUPLE."

# Gorinne Arbuskie

## SONGLOIST

IN SONGS WHAT AM

## WATERSURY

Pol—(First Half)—Mildred Arlington & Co. (Last Half)—Burs—Mildred & Doyle.  
Armstrong & Stanton—Toyland. (Last Half)—Jack & Jessie Gibson—Frederick Dell & Fio—Morgan & Gates.

## WILKES-BARRE

Pol—(First Half)—Sweeney & Rooney Ford & Tyle—Sylvester Family—Belmont & Ray—J. Rossmund Johnson & Co. (Last Half)—Lenglen & Wood—Gray & Byers—Lambert—Three Jannettas.

## WORCESTER

Plaza—(First Half)—Sullivan & Scott—Burs & Sydney—Poly Dams & Co. (Last Half)—The Phoenix—Cecilia Wilbur—Nellie Gilbert & Gira.

Pol—(First Half)—Fred & Albert—The Night Boat—Murray & Lachman—Gordon & Day. (Last Half)—Morris—Betsy Wheeler—Last Night.

## F. F. PROCTOR CIRCUIT

Week of December 15, 1919

## NEW YORK CITY

8th Ave.—(First Half)—Ward & Curran—Holt—Colonia Tilton—Natalie Ferrari—Fio Tempest & Co. (Last Half)—Ethel McDonough—College—J. Vora—Koby—Anna Chandler—Famino & Fiori—1st St.—Ella Morris—Boothell Brooks—Nor. Clinton.

3rd St.—Dorothy Richmond—Furnam & Nash—J. Waldman—Cecil & Bernice—Larson, Harry—Chas. F. Simon—Marie Gasper—Henderson & Holliday—Cann. Clinton.

Hartem Cp. House—(First Half)—Philo—College Five—John Refi—Fisher & Gilmore—Shannon Banks. (Last Half)—Bill Townes—Anthony—Jennie Remple.

1st St.—(First Half)—Dolce Sisters—J. Aldrich Libby—Edwards & Walters—Fay & Cunningham—Reckless & Avery—White & Black River. (Last Half)—McAroy & Wilson—K. & E. Shannon—Flier & Douglas.

## VAUDEVILLE BILLS

(Continued from Page 21)

8th St.—(First Half)—Koonies & White—Lunenburg—Rodey—Burs & Forns—Sherwin Kelly—Chas. F. Simon—Chas. Howard Co.—Bessie Remple Co. (Last Half)—Volunteers—Brewer Trio—Trotter Man—Alice Manning—Oliver Dolan Cortell.

YONKERS  
(First Half)—De Ososone & Baker—Volunteers—Sullivan & Scott—de Pink Ties. (Last Half)—Hungarian Rhapsody—Burs & Forns—Sherwin Kelly—Chas. Howard Co.—Holland Traversa Co.

MY VERNON  
(First Half)—Prescott & Eden—Tom Nawn Co.—Burs Co. (Last Half)—A. C. Astor—Marie Chilli.

BROOKLYN, N. Y.  
Greenpoint—(First Half)—De Ososone & Baker—Marie Gasper—Frank Gabb—Wishing—Faber Bros.—Joe Chase & Co. (Last Half)—Neil McKinley.

Prospect—(First Half)—Ethel McDonough—McLellan & Carson—Tuba & Francis—Pier & Douglas—Corcoran & Mack. (Last Half)—Dolce Sisters—Mabel Taliaferro—Fisher & Gilmore—Mosconi Family.

Halsey—(First Half)—Geo. W. Moore—Blotch & Dunham—Wm. E. Morris & Co.—Mabel Rice—Berzsa's Comedy Circus. (Last Half)—Joe Deely & Co.—McMann & McNulty—Anderson & Graves—Ford & Truly—Myrtle Hansen Trio.

ALBANY  
(First Half)—Jain & Jacques—Tabor & Green—McCarthy—Stander—Chas. Wilson—Seymour Brown Co. (Last Half)—Saxcell—Sarah Padden—Co. Vardon & Perry—Rez Circus.

ALTOONA  
(First Half)—South & Tobin—Innes & Ryan—John Southern—J. Mack Co.—Canton Trio. (Last Half)—Guanlano &

Marguerite—Dotson—Ed Edmond & Co.—M. & M. Dunn—Helo Jones.

AUBURN  
(First Half)—Gaby Bros. & Clark—Gay & Robinson—Kennedy & Mooney—Newer & O'Callan. (Last Half)—Donahue & Fletcher—Jeff Healy & Co.—Staten Marg. Fiedler—Berna Francis & Arns.

ALBANY  
(First Half)—Maxine Bros. & Bobby—Larry Comer—Fred Wallace & Co.—Johnny Husey & Co. (Last Half)—Fargo & Fellows—Marmory Kins—Dalton & Craig—Wallace Galvin—Marie Hart & Sax Revue.

ALLEGHENY  
Barren & Saxton—Arnold & Boyie—The Heather—Nancy Boyer & Co.—Black White & Hustie.

BINGHAMTON  
(First Half)—Langen & Woods—Martindale & Young—Barney Williams. (Last Half)—George Buck—Roland & Ray—Ed & Lottie Ford.

BUFFALO  
Caplan & Wells—Street Urchin—Sylvester Family—Mildred Valmore—New Model.

CHESTER  
(First Half)—Wallen & DeFavor—Courtney & Irwin—Bill & Irene Tulsch—Yola Lewis Co.—Very Good Eddie. (Last Half)—Geo. Fenton Co.—Elin City Pop—Frank Gardner Co.—Lady Sen Lay—Four Luraria.

CAMDEN  
(First Half)—Roberts & Co.—Lady Sen Mal—Florence Hackett Co.—Hoy & Fisher—Morfin Troup. (Last Half)—Four Boles—Bilhon & Polack—The Wager—Jean Southern—Quacktown to Broadway.

## CANTON

Amaki & Taki—Hager & Goodwin—De Wad—Gloria—Jack George—Morgan & Kloter.

## EASTON

(First Half)—Kartell—Leroy & Mabel—Barth—Fader & Co.—Fenton Perry—Rez Circus. (Last Half)—Jean & Joyce—Laurie & Mary—Nathaniel Stenard—Chas. Wilson—Raymond Brown Co.

## ELIZABETH

(First Half)—Maurice & Girtle—Kennedy & Diana—Ben Smith—Laurie & Albert—Jelle Sisters—Dorothy Shoemaker—McClellan & Carson—Furnam & Nash.

## ELMIRA

(First Half)—Bob Wheeler—Brown & Taylor—Edbert & Moore—The League of Nations. (Last Half)—J. Arnold—Barney Williams & Co.—Orpheus Comedy 4—J. J. Hamilton.

## GREENFIELD

Willie Karthe—Smett & Moore—Nagie & Anita—Agnes Kane—Jack & Kitty Demago.

## HARRISBURG

(First Half)—O. K. Legal Co.—M. & M. Dunn—Gray & Green—Jarron—Helle Judge. (Last Half)—Innes & Ryan—A. Heir for a Night—J. O'Connor & Dixon—Canton Trio.

HAZELTON  
(First Half)—Dixon & Mack—Little John—Swartz & Clifford—Cande, Rosie & Francis. (Last Half)—Will & Harold Brown—Lucy & Harris—McDonald & Cleveland—At the Fountain.

ITHACA  
(First Half)—Bird & Arnold—Roland & Ray—J. Melody Monarcha. (Last Half)—Langen & Wood—Martindale & Young—The League of Nations.

JERSEY CITY  
(First Half)—Eva Fay—Sid Townes—Stetson & Hudson—Cathy & Nelson—C. Astor—Tvyette & Co. (Last Half)—Harley Quackford & Cunningham—Jarvis & Harrison.

## STARS OF BURLESQUE

This Space  
Reserved by

DONNA  
STILL  
HERE

BLACK FACE  
AND  
LEADS

JACK

DASHING  
VIVACIOUS  
SINGING  
SOUBRETTE  
DOING  
GREAT  
THANK YOU

FROM FRISCO?  
Yes, the Same  
COMEDIAN

PRIMA  
DONNA

CONTRALTO?  
INGENUE

Hello Friends  
Prima Donna

Straight Man  
with an  
Oh Frenchy

LEW LEDERER  
PEARL LAYLOR  
BOB STARTZMAN  
VICT PLANT

Crawford & Humphreys

GERTRUDE BECK

HARRY KOLER

HARRY BERNARD

VICTORIA KAY

MARTHA WHITE

Marie Sheftells Abbot

WALTER AUSTIN

With AVIATOR  
GIRLS

BILLY WATSON'S  
PARISIAN WHIRL

RECORD  
BREAKERS

WORKING?  
CERTAINLY

JACK REID'S  
RECORD  
BREAKERS

JACK  
REID  
RECORD  
BREAKERS

COMEDIAN  
KAHNS  
UNION SQUARE

With  
Crackerjacks

At Liberty  
See Like Weber

"OH  
FRENCHY"  
Co.

Rose Sydel's  
London Belles

Please  
Springfield  
This Week



## LANCASTER

(First Half)—Willis & Harold Brown—Lucky & Harris—A. Higgin Girts—H. H. Hodge & Co. (Last Half)—Bridges & Co.—Lynch Trio—Wells & Stewart—Nelson & Barry.

## MOCKESPORT

(First Half)—Napier & Young—Ogo & Ray Perry—Cato Kieps & Co.—Gruet & Co. & Grant—Katie Martin Trio. (Last Half)—Dave Kindler—Hamlin & Mack—Anderson & Gollins—The Lamp-ins.

## MONTREAL

Howard & Craddock—Murray Sisters—Gillette Animals—James & M. Dunedin.

## NEWARK

(First Half)—Anthony—Morton & Glass—Miller & Mack—Moore Family—Geo. Yoman—Dorothy Shoenaker. (Last Half)—De Ozone & Baker—Cortina Titton.

## NEW LONDON

(First Half)—Willis Karbe—Fields & Edwards—Mages & Antio—Angus & Co. Military Maids. (Last Half)—Viola May—Payton & Loom—Stearl Allen & Co.—Keefer & Alberts—Three Nitos.

## NORWICH

(First Half)—Rudi Bling—Duo—Jack Marley—A Dancing Deacons. (Last Half)—Merriam Girls—Wesbrook Jas. & Benjie Gibson.

## OTTAWA

Francis & Young—Ruth Bros.—Ann Gray—Helen & Heeler—Collins & David—Helen Fingtree—Myrtle Garden.

## PAWINGTON

(First Half)—Harry & Kitty Sutton—Rodgers—Fashion Minstrels. (Last Half)—Sisters—Blaise & Blake—Barrett.

## P. P. P.

(First Half)—Mollie Brown & Co.—Burton & Blaise & Albert—Laura. (Last Half)—Every Sailor—Lochin Trio—Fred Allen & Pierlot—Gillo & Trillo—Aery & Aery.

## PORTCHESTER

(First Half)—Rella Sisters—Elin City Trio. (Last Half)—Maurice & Gollins—Ben Smith—De Ozone & Baker.

## ROSEBURY

(First Half)—Marian Girts—Emmett & Moore—Jas. & Benjie Gibson—Newell & Most—Jack & Kitty Demago. (Last Half)—Rudi Bling—Duo—Bergman & Leonard—Bergman & Murley—Fields & Edwards—Myers Burns & Woods.

## SITTINGBURG

Arthur Davis—Huckleberry Pina & Tom Sawyer—Mar Tott's Duo—Pulla & Vance—Gertrude Polson—"Bass Shots of 18"—Jack Case—Paul Rondas & Sisters.

## PASSAIC

(First Half)—Armstrong & Downey—A. Demos—Chimmas—Mabel Lewis & Charles—Dancing Kennedy. (Last Half)—Frank Marley—Merrigan & Howard—Johnny Small & Small—Mason & Dixon—Bercius Circus.

## PHILADELPHIA, PA.

Wm. Penn. (First Half)—Nora Jane & Yaito—Anger, Shole & King—Kennedy & Burt—Jane & Katherine Lee—Johnny Clark Co. (Last Half)—Ann & Hysma—Courtney & Irwin—Mary Haynes Co.—"Pink Toss."

## Grand Street

(First Half)—Three Marcella—Courtiers—Bricklayers. (Last Half)—Chio Chio—Laundry Bricklayers. Keystone—"Basket Ball on Wheel"—Maybelle Phillips—Lambert & Co.—Murray & Voile—Schumacher P. Y.

## Cleveland

(First Half)—McDonald & Cleveland—Harry Sterling. (Last Half)—Paul & Arnold—Johnny Clark & Co.—Schwartz & Clifford.

## Grand Opera House

Flying Corlie—Cahill & Romane—Presmond Benton—Helen Lange—J. W. Hennings—Wynne & Dean—Hudson—John McGowan & Co.—Holmes & LaVere.

## READING

(First Half)—Jim & Edna Connors—"A Heir for a Night"—Leon Varvaran—Gordon & Day. (Last Half)—O. K. Lani & Co.—Gray & Graham—Lefroy & Mabel Hart—Jarvis—"The Spider."

## SYRACUSE

(First Half)—Bert Wheeler & Co.—King & Edwards—Gordon—Ed & Lottie Ford—Ophorus Comedy Four. (Last Half)—J. Jeannette—Brown & Taylor—Bob Harvey—Albert Percy & Co.—Melody Monarch.

## SCHENECTADY

(First Half)—Evelyn Sisters—Kyan & Ryan—Jessie Haywood & Co. T. & C. Onners & Co. (Last Half)—Bernard & Merritt—Raymond Wiley & Co.—"Oh That Melody"—Kellum & Claire—Gaby Bros. & Clark.

## SCRANTON

(First Half)—The Paynes—All Grand—Will H. Armstrong Co.—June Mills Co.—Amores Sisters. (Last Half)—Thelma Dalton—Al Lester Co.—Payton & Ward—"Silence of Love."

## STAMFORD

The Nelsons—Connolly & Francis—Frank Farrom—Johnny Small & Small.

## SYRACUSE

(First Half)—Permain & Shelly—"Oh That Melody"—Lane & Morgan—Mare Padua—Emma Francis & Arabe. (Last Half)—Hollinger & Reynolds—Chay & Robinson—Raymond & Schumann—James Haywood & Co.—Edw. & Moore—T. & K. O'Meers & Co.

## TRENTON

Eldora & Co.—Rom & Cox—Mary Haynes & Co.—Nelson & Barry Boys.

## TORONTO

Helen Miller—Hanvey & Francis—"Oh That Melody"—Ed Allen & Tacie—Nakas Jap Trio.

## TROY

(First Half)—Phus & Fellows—Four Harmony Kings—Belton & Crow—Evelyn Galvin—Marie Hart & Sax Reyl. (Last Half)—Maxine Brown & Bobby—Larry Corser—Fred Wallace & Co.—Jimmy Huxson.

## UNION HILL

(First Half)—Tale & Tale—McManus & McNulty—Never Again—"Ford & Truly—Joe Dealy & Sis. (Last Half)—Geo. W. Moore—Chapman & Judy—Wm. B. Morris & Co.—Moi Kiee.

## UTICA

Bolger & Reynolds—Bernard & Merritt—Raymond Wiley Co.—Donobus & McNulty—Avery & Perry & Co. (Last Half)—Evelyn Sisters—Permain & Shelly—Kyan & Ryan—Lane & North.

## WOODBOROUGH

(First Half)—Sister Blake—Borrett. (Last Half)—Rodgers—Fashion Minstrels—Harry & Kitty Sutton.

## WILKESBARRE

(First Half)—Lester & DeLano—Al Lester & Co.—Payton & Ward—"Silence of Love." (Last Half)—The Paynes—All Grant—W. Armstrong Co.—June Mills Co.—Amores Sisters.

## YORK

(First Half)—Hualano & Marguerite—Dobson—Ed. Edmund & Co.—O'Connor & Dissen—"The Spider." (Last Half)—South & Klein—Jim & Edna Connors—J. C. Mack Co.—Leon Vavara—Gordon & Day.

## SELIG LEAVES FOX

A. L. Selig has resigned his position as special publicity man with the William Fox Film Corporation, to accept a position in the news department, newly formed, of Underwood and Underwood, photographers.

## STARS OF BURLESQUE

## INGENUE

## SOUBRETTE

Season 1919-1920

With

BEAUTY TRUST

## COMIQUE

## CENTRO

LEW MARKS BROTHERS BERT

With Ed Lee Wrothe's TWENTY CENTURY MAIDS

Josephine Younger

"VAMPIRE GIRL, WITH 'OH GIRL'"

Bertha Startzman

## SOUBRETTE

## CABARET GIRLS

SOUBRETTE AND ADA MORSEAL REEVES

ARABIAN DANCER

Offers Entertainment for next Season

shy. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

## DOING

## STRAIGHT

BOBBY BURCH

## FRENCH

## FROLICS

MARTHA RICHARDS

## INGENUE

Rosa Sydel's London Belles

ED. JORDAN

LEW KELLY says "I'm a good black face and you think so"

LEW KELLY SHOW

## STAR

## CARTER SHOW

## STAR

## GARTER SHOW

## Direction

Roehm &amp; Richards

Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

HARRY MORRISSEY

JUVENILE

BEN WELCH REVUE

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON

## DOING STRAIGHT

## KATHIN'S UNION SQUARE

JACK WITTS

"BOSTONIANS"

DONNA HAGE

FAY SHIRLEY

## PARISIAN FLIRTS

DONTRENT

WITH WALDRON'S BOSTONIANS

FLORENCE WHITFORD

SOUBRETTE (JAZZ BABIES)

## LITHOGRAPH PAPER

For all Classes of Attractions: Dramatic, Musical Comedy, Minstrel and Uncle Tom Carried in Stock Ready for Immediate Shipment

Write for Prices on Engraved Block, Type Work, Cards, Dates, Etc.

CATALOG AND DATE BOOKS MAILED FREE OF CHARGE

**ACKERMANN-QUIGLEY LITHO CO.**

115-117-119-121 WEST FIFTH STREET

KANSAS CITY, MISSOURI

A SONG THAT IS FLYING FROM COAST TO COAST

## "Oh, Caroline, Come Take a Trip On My Aeroline"

Orchestration Ready in all Keys.

Call or Write

AL GILBERT, MUSIC PUBLISHER

249 West 48th Street

New York

VAUDEVILLE ACTS, SPECIAL SONGS, ETC., WRITTEN

## B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE—CAN ALWAYS USE

### GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

**Salary, 20.00 Per Week**

Most attractive engagement in show business. Apply in person only.

HOLIDAY GREETINGS TO ALL!

## SIDNEY TAYLOR & Co.

IN A COMEDY SKETCH

### "A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL S. TOELLE



JOE OLIVER

THE

HERMAN FAY

### Franklin Comedy Four

IN COOKING UP MIRTH AND MELODY

DIRECTION PHIL BUSH

RAE MALDON

MURRAY ROSE

## THELMA SEAVELLE

THE HURRICANE SOUBRETTE

3rd Season with "Hip, Hip, Hoory Gals"

## FLORENCE DARLEY

PRIMA DONNA

STAR AND GARTER SHOW

## ALBERTA FOWLER

SOUBRETTE

MONTE CARLO GIRLS

## DOT MORTON

SOUBRETTE

MONTE CARLO GIRLS

## PLAYS AND SKETCHES WANTED

Both new and old for Europe and United States. Also acts, revue scenes, novelties, etc. Call with manuscript or send full particulars. J. D. ELMS, Suite 526, Putnam Building, 1493 Broadway, New York City.

## CHICAGO NEWS

### NEW SHOWS COMING

Christmas week will see many changes in the play calendar. Besides the plays now current Ziegfeld Follies will come to the Colonial. Little Simplicity will spend Christmas week at the La Salle Opera House, Dec. 22, bars permitting. David Warfield will act "The Auctioneer" at Powers Theatre. "Civilian Clothes," with William Courtenay, will open at the Olympic Theatre for an indefinite engagement on Dec. 21. All other theatres will retain their present productions.

### WHITE RATS OFFICE NOT OPEN

There has been no further effort on the part of the White Rats to open their Chicago branch. It had been planned to open local headquarters in this city with a special representative to look after the interests of White Rat members in the Central west.

### "APHRODITE" COMING HERE

"Aphrodite" will come into the Auditorium Theatre following the closing of the grand opera season there on Jan. 26.

### PROMOTE NEGRO THEATRE

The Central Music Hall will again be re-opened with a series of Negro productions. Three short plays by W. H. A. Moore and Frank Coan are ready for production. The plan is to promote a popular loop house exclusively for Negro plays.

### COOK MURDER CASE DROPPED

The final chapter of the J. Norman (Jack) Cook murder case, was written into the records of Illinois last week when the case was quashed. Cook was found guilty by a jury of the murder of William Bradley, a Chicago clubman and business man. The case will never again be heard and Cook is again a free man.

### LOW GETTING BUSY HERE

Marjory Low announces that he is planning to erect in Chicago four vaudeville theatres using his famous policy. He will have the affiliation here of Jones, Linick and Schaefer, operators of the Kialito and McVicker's theatres. Each house will have a seating capacity of 3,000.

Low also announces that he will erect houses in St. Louis, two in Louisville, one in Cincinnati, one in Columbus and two in Akron, Ohio.

### MORT SINGER RETURNS

Mort H. Singer, general manager of the Western Vaudeville Managers' Association, returned from New York City early Monday.

### JOHN CORT GETS OPERETTA

"Maritana," a new operetta, the book and lyrics of which have been written by Irvin Cortland, Harry I. Cort and George E. Stoddard, and the music by Otto Motson, has been accepted for production by John Cort.

### COAL STRIKE INTERFERES

The train service of the middle West has been badly crippled through the coal shortage and acts making out of town jumps are inconvenienced in making proper railroad connections. Efforts are being made by bookers and theatrical agencies to ease up the situation, so that acts booked for out-of-town engagements can make connections without losing any of the days called for on their contracts.

### ANGLIN TO OPEN HERE

Following David Warfield in "The Music Master," Margaret Anglin will bring to Powers Theatre "The Woman of Bronze" on Jan. 5. She will remain in Chicago but two weeks and will then take to the road.

### WOODS PLAY DUE HERE

"A Voice in the Dark" will be acted at Woods Theatre by Olive Wyndham, William B. Mack, Florence Arnold, Frank Monroe and Anne Sturdivant. The play is slated here for an indefinite engagement.

### MRS. ARBOLD SUING

Mrs. George E. Arbold has entered suit here in the Circuit Court for divorce. She charges her husband with cruelty and non-support. The case will be given an early trial in January.

### PLAYING BIG TIME ACTS

The Edelweiss Gardens are becoming a contender for big time vaudeville honors. Mike Bernard and Ford and Irma are being heavily billed as the attractions. Both acts have big time reputations and have been seen at the Palace and Majestic theatres here. Ann Suter and Frank Libine continue to entertain weekly.

### WILL BUILD NEW HOUSE

Elmer Grey, who has just returned from army service in Russia, announces he has leased the ground at Forty-seventh and Ashland Avenues, where he intends to erect a theatre seating 3,000 people. He states he will devote his house entirely to motion pictures and vaudeville.

### PAULISTS TO HAVE BENEFIT

The Cuban and Harris Theatre will have a benefit performance on next Sunday evening to raise funds for the Paulist Father's Vacation Farm for Children. It will be under the auspices of the local Paulist Fathers, with Rev. Peter J. Hoey in charge.

### MERRY GARDENS SAFE ROBBED

The Merry Gardens was again entered by safe blowers, making the second time in the last five days. The first attempt was successful and netted the cracksmen \$1,500; the second was their undoing, as the three were arrested right in the act and taken to headquarters.







# OFFER F. P. L. STOCK TO EXHIBITORS

## URGE ALL TO BUY

All motion picture exhibitors in the country have been sent a circular describing the new issue of \$100,000,000 preferred stock of Famous Players-Lasky Corporation by one of the underwriting bankers. They have also been sent a letter with the circular, offering the stock to exhibitors as an investment.

Salient features of the letter which accompanied the description of the stock embrace the following:

"As you are an exhibitor of motion pictures, we wish to bring to your attention an opportunity to share in the success and profits of one of the great producing and distributing motion picture companies.

"Famous Players-Lasky Corporation is now issuing 100,000 shares (with a par value of \$100 each) of 8 per cent. Cumulative Convertible Preferred Stock.

"We are informed that this new capital is to be used for further development and extension of the Corporation's business, including possible production of more and finer pictures, the distributing of these films more widely in America, and the expansion of the business in foreign lands.

"This new stock, in a company with which you are no doubt well acquainted and in a business which you understand, offers you three distinct advantages as an investment—

"First: It is 'Preferred.' Its dividend of 8 per cent. must be paid before the Common Stock can receive any dividends. Dividends are payable quarterly.

"Second: It is 'Cumulative.' This means that if any dividend should not be paid when due, it will have to be paid before any further dividends can be declared on either Preferred or Common Stock.

"Third: It is 'Convertible.' Whenever the dividends on the Common Stock, or its price on the market, make it profitable to do so, any holder of the Preferred can exchange his stock for Common. Common Stock can be acquired by this exchange—'conversion'—at \$110 per share up to November 30, 1920; \$115 from then until November 30, 1921; and \$120 thereafter. The Common Stock has sold as high as \$123 within the last six months and its recent dividends have been at the rate of 88 per share per year. It is listed on the New York Stock Exchange where it enjoys an active market. Application will also be made to list the new Preferred Stock.

"Before underwriting this issue of stock, the bankers made a careful investigation of the Motion Picture Industry in general and of Famous Players-Lasky in particular. This investigation showed that this business has become one of the nation's great prosperous industries, and its future is so bright that it can be recommended and sold to conservative investors. You will note from the enclosed circular

the excellent showing of the corporation as to net assets and earnings.

"We suggest that you discuss the investment with your own bankers who can tell you how thoroughly any business is investigated by conservative banking interests before they will associate their names with it."

## PATHE GETS DEMPESEY SERIAL

Pathe is to handle the serial in which Jack Dempsey, heavyweight champion of the world, is to appear. The serial is to be known as "Dead or Alive," and is under the personal direction of Paul Brunet. Frank Spellman is in charge of Dempesey's theatrical activities.

## LOTTIE PICKFORD Suing

Los Angeles, Dec. 15.—Lottie Pickford, sister of Mary and Jack Pickford, it has been learned, is the Mrs. Alfred G. Rupp who has filed suit for divorce against Jackson Rupp, a broker in New York. The papers have been forwarded to New York for service. Mrs. Rupp says, in her suit, that her husband married her soon after the birth of her daughter, Mary Pickford Rupp, now four years old. No contest is expected.

## ANN AUSTIN GETS DIVORCE

Harro, Dec. 12.—Ann Austin Collins, a motion picture actress, has been granted a decree of absolute divorce and is permitted to resume her maiden name of Ann Austin, by which she is known on the stage. The divorce was granted by Judge Lunnford, the complainant charging cruelty.

## SUES AGENT FOR \$9,000

Edward, Dec. 12.—Dorothy Dandridge, who has brought suit through his attorney, J. Preston Mottitt, in the Municipal Court, against Charles Gill, the motion picture casting agent, for alleged unpaid salary, amounting to \$9,000. Daily claims he was engaged through Gill to appear in two scenes at the Mirror Studios at Glendale, La., but never received the \$9,000 due him. Gill denies the charge.

## FILM GOING ON ROAD

The picture version of "Soldiers of Fortune" probably will be sent out as a road show. Hugo Bessawald was busy last week writing musical score for it; a different one from that arranged by Arthur Pryor. If the picture takes to the road, it will go out with a special orchestra and soloists as added attractions.

## GET FIRST CALL

So far as a first call on all big feature pictures released, the Rivoli and Rialto seem to have the market cornered. The management was out with an announcement last week that it had secured the rights to the picture showings of all the Pickford, Fairbanks, Chaplin and Griffith production released by the United Artists corporation. This practically puts the United programs in combination with Famous Players-Lasky and definitely lines the new Capitol Theatre up as an ally, instead of a competitor, of the two Rialto-enthusiasts.

## HIRSCH BUYS "BLIND LOVE"

Nathan Hirsch has purchased "Blind Love" from Gerald Bacon, who produced it. Hirsch is a director who is president of the Ay Won Film Corporation, has placed this production on the states right market.

# F. L. L. ROSES SUBVERT "PEG"

## CAN'T RELEASE AS IS

Although holding in his decision that the Famous-Players-Lasky Corporation is entitled to reproduce "Peg of My Heart" in motion pictures, Judge Julius Mayer, in the United States District Court, last week, indicated that he would grant an injunction restraining the film company from exploiting the picture as it now stands. The decision, handed down by Judge Mayer, is the result of an injunction suit brought against F. P. L. by J. Hartley Manners, following the disposal of the motion picture rights by Oliver Morosco to the film corporation. Morosco sold F. P. L. the film rights to "Peg of My Heart" Dec. 14, 1918, the day after Judge Mayer had decided that Manners was not entitled to the exclusive rights to "Peg of My Heart." The claim had been put forward by Manners in his suit against Morosco. Morosco accepted \$25,000 on account for the film rights, the presentation of the film, however, being subject to the same royalty agreement that prevailed between Manners and Morosco during the run of the play. The film corporation also spent in the neighborhood of \$80,000 in filming "Peg."

Judge Mayer holds, in the lengthy decision he handed down, that certain alterations of the spoken play were made in the film version which should have received the permission of Manners.

The Manners against Morosco suit is now pending on appeal in the United States Supreme Court.

## NEW COMPANY FORMED

Los Angeles, Dec. 13.—A new motion picture company has been organized under the name of the Art Unit Studios, and will be located at Glendale. The firm is capitalized at \$750,000, and will build its plant in ten complete city blocks, eighteen principal structures, on a site 600x1,500 feet, on Palmer and Adams Streets. Forty acres of land has been purchased by the company, with option on additional ground.

The temporary officers of the organization are B. S. Young, president and general manager; Leon Spink, vice-president and art director; G. D. Allen, treasurer; Frank L. Smith, attorney and trustee, and George McDonald, director of productions.

## STANLEY TURN \$5,000,000 DEAL

Philadelphia, Pa., Dec. 12.—The Stanley Company of America has just concluded a \$5,000,000 deal by which it acquires one of the busiest corners in the city of the State of a business block and theatre. The site is that of the famous Bingham Hotel, on Eleventh and Market streets, for which the company paid \$3,000,000, and which it will demolish in order to erect the theatre and business buildings, which will be known as the Stanley Theatre. The work of reconstruction will begin about the first of June.

## SISTRUM JOINS INTERVAL

William Sistrum, recently assigned as manager of Universal City, has signed a contract calling for his services as production manager for the International Film Company. He is now engaged in putting their new studio in Harlem, into shape. The studio, formerly the Salzer Harmon Amusement Park, is at 127th Street and Second Avenue.

Sistrum, an Englishman, started as efficiency expert for the Western Electric Company in Chicago and later came to go to Universal. He was in a number of their departments and later became purchasing agent for them. After building the new studio, he resigned this position to join the Hearst offices.

## FEATURES AT BIG HOUSES

The Rivoli is featuring "Everywoman" this week, in addition to the regular pictorial, scenic and musical numbers. An all-star cast is shown in "Everywoman," which has been scenarized by Will M. Ritchey, from the play by go to Universal. He is in this position to join the Hearst offices.

At the Rialto, "Wanted, A Husband," with Billie Burke and Charlie Chaplin. The all-star cast is shown in "Everywoman," which has been scenarized by Will M. Ritchey, from the play by go to Universal. He is in this position to join the Hearst offices.

Tom Moore, in "Tony's Bow," is the feature at the Strand. The film has been scenarized from the play by John Tainter Foote, which starred Norman Trevor.

## LEASES FRISCO HOUSE

San Francisco, Cal., Dec. 14.—The Jewell Theatre, which for the past two years has been vacant, has been leased by the Sun Film Corporation, which will remodel the house and use it as a first run house for their own attractions. The theatre will be known as The Sun and will be under the management of J. N. Cohen.

## EARL METCALF DIVORCED

An absolute decree of divorce was granted to Mrs. Emma Metcalf, wife of Earl Metcalf, the motion picture actor, by Judge Charles Stephens of Long Island City, last week by Justice Fairwell. Mrs. Metcalf testified that Earl Metcalf had found her husband in an apartment on West Sixteenth Street, Manhattan, with another woman.

## WILL FILM "GRUMPY"

"Grumpy," which was produced at Wallingford Theatre, to star Victor Moore in his next picture, called "Plains of Men."

## SIGNS "FOLLIES" GIRL

Katherine Perry, a member of the Ziegfeld "Follies," has been engaged by the Wallingford Theatre to star Victor Moore in his next picture, called "Plains of Men."

## UNIVERSAL BUYS HURST STORY

Fannie Hurst has sold "Outs For Love" to the Universal Film Company. It will be produced under the name of "The Day She Fell," with Francesca Billington as the star.







E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)  
B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH  
F. F. PROCTOR—FOUNDERS  
Artists Can Book Direct by Addressing S. K. Hodgdon

## WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN  
Manager

Personal interviews with artists from 12 to 6, or by appointment

## Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency, Good Vaudeville Acts  
wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN  
SPENCER  
TENNEY

VAUDEVILLE WRITER

If "MATERIAL" will help you, I can be of "MATERIAL" help to you. Write, wire, phone, or call 1155 BROADWAY, N. Y. 2.

Insure Your Material Against Theft

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. This contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau  
NEW YORK CLIPPER, 104 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

submitted

for registration.

NAME

ADDRESS

## SKETCHES

Acta, Playlets written to order at reasonable prices and easy terms. Recognized Artists will find it to their advantage to get in touch with me. Special offer to ambitious beginners. Address: BILLY DE ROSE, 122 S. Main, Chelsea, Indiana.

## Plays

VAUDEVILLE ACTS, ETC.  
N. Y. PLAY BUREAU, 366  
West 42nd Ave., New York  
City. Stamp for catalog.

## PAPER HATS

or Corsets, Purses, Baskets—Box 35c. See Catalog free  
GUS KLIPPERT, 46 Cooper St., N. Y.

## Show Printing

Heralds, Tonights, Dodgers,  
Tack and Window Cards, Half  
Sheets, One Sheets, Three Sheets,  
Cloth Banners, Card, Herald,  
Letterheads, Envelopes, Etc. Type  
Work Only. No Stock Paper.  
Everything Made to Order. Union  
Label Printing. Write for Prices.

## GAZETTE SHOW PRINTING COMPANY

MATTOON, ILLINOIS

## CLIPPER BUSINESS INDEX

Advertisements sent exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (12 issues). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

### DANCING SCHOOLS.

Harvey Thomas, 212-11-24-42 E. Van  
Buren St., Chicago, Ill.

Joseph A. O'Sullivan, 1402 Broadway, New  
York City.

Edward Doyle, Attorney, 431 Merchants  
Bank Bldg., Indianapolis, Ind.

James S. Stearns, 2014 State St., 129  
E. W. New York City.

F. L. Boyd, 17 No. La Salle St., Chicago.

MUSICAL GLASSES

A. Brannstrom, 1013 Broadway, Rich-  
mond Hill, N. Y.

SCENERY.

Schell's Scenic Studio

581-583-585 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE

Amelia Grail, 213 Spring Garden St., Phil-  
adelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

J. C. Goss Co., 18 Alvarado St., Detroit,  
Mich.

THEATRICAL GOODS.

Boston Book Co., 237 Washington St.,  
Boston, Mass.

THEATRICAL HARDWARE.

A. W. Gerstner Co., 234 9th Ave. (41st  
St.), New York.

THEATRICAL PROPERTIES.

John Brunton Studios

228 W. 41st St., N. Y.—Bryant 2014.

VENTRILQUIST FIGURES.

Bern. Hirsch, 1141 Broadway, Ave., West-  
chester, N. Y.

VIOLINS AND SUPPLIES.

Aurum, Gunther & Sons, 141 W. 42nd  
St., N. Y.

## TAYLOR TRUNKS

And our Catalog

C. A. Taylor Trunk Works

281-283-285 N. W. 4th Ave., New York

CHICAGO

204-210-212 N. W. 4th Ave., N. Y.

## SCENERY

Diamond Dry, Oil or Water Color

SHELL SCENIC STUDIO, Columbus, O.

## WARDROBE PROP TRUNKS

\$5.00

Big Bargain. Have been used. Also a  
few second hand immortals and fine

Wardrobe Trunks, 115 and 116. A few  
extra large Prop Trunks. Also old

Taylor Trunks and 1911 Trunks.

Parlor Floor, 28 W. 41st St., N. Y. City

FUNNIEST PARODY EVER WRITTEN

THE

FACE ON THE BAR ROOM FLOOR

Incl. Original Bar Room Monologue

\$1.00

ELMER TENLEY

217 Strand Theatre Building, N. Y. City

## CENTRAL FIBRE WARDROBE

45c \$1.15 \$5.00

45c \$1.15 \$5.00

60.00

Equal to any fibre

trunk and

guaranteed.

Central Trunk

Factory

SINONAS CO.

700 Arch St.

Phila.

Troupes Makeup

Send for Price List

G. SHINDHELM

108 W. 46th St., N. Y.

WIGS  
WORTH  
HILE

## BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE

## BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED

## Bal's Star

OUR TRUNK DE LUXE

## TRUNKS

WILLIAM BAL COMPANY  
145 West 45th St.

or

4 West 22nd St.

NEW YORK CITY

## TIGHTS

SILK Opera Hoses and  
Stockings

Are Our Specialties

QUALITY THE BEST AND PRICES  
THE LOWEST

Gold and Silver Broadens, Theatrical

Jewelry, Rosaries, Etc. Gold and Silver

Trimming, Wig Bows and all

Good Theatrical Goods upon

request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman and Wolf)

18-20 E. 27th St. New York

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Poet, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public, Lists over 600 Music Dealers, 30 Band and Orchestra Dealers. You need this book only once of its kind on the market. Only \$1.00 Postpaid. Money back if you say so. Union Music Company, 215 East Fifth St., Cincinnati, Ohio.

## MILLER SHOES

THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD.

WE FIT ENTIRE COMPANIES  
OF ANY SIZE

ALSO INDIVIDUAL ORDERS

WE FILL EVERY STAGE REQUIREMENT

NEW YORK 1554 Broadway—2nd Fl.

CHICAGO 110 State & Monroe Sts.

PLAYS

FREE Catalog of Professional and Amateur Plays, Sketches, Monologues, Musical Jokes, Recitations, Make-up Goods, etc.

Pitersford Publishing Corporation,

18 Vesey St., Dept. D, New York

MAK-UP

LET US PROVE TO YOU IT IS BEST

115 W. 46th St. N. Y.

WIG

Real Human Hair, Irish,

Combed, Jew, Dutch-

man, Cio Wm, Chile,

11-28 each, Negro, 4-

60c, 8c, 1-37 Wm,

11-28 each, 11-28 each,

Half Moustache or Chin

Beard, 11-28 each, Catalog free

GUS KLIPPERT, 46 Cooper St., N. Y.

**Last Call**

The Christmas Issue Of

**THE NEW YORK  
CLIPPER**

(The Oldest Theatrical Publication in America)

**WILL BE ISSUED DECEMBER 24th**

A display announcement in this number will be read by managers, agents, and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

**Send Your Copy In Now!**

**Last Form closes Dec. 20**

XMAS. ISSUE  
*The* NEW YORK  
**CLIPPER**  
OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 24<sup>th</sup> 1919

PRICE 25 CENTS



**CHARLES K.  
CHAMPLIN**





**A Merry Christmas**  
and a  
**Happy New Year**  
to all  
**Vaudeville**

Notwithstanding that the war was over in November, 1918, there has been an unselfish and commendable activity among vaudeville artists in contributing their services to an unlimited number of entertainments all over the country for the returning soldiers and sailors, for the wounded, and for all kinds of reconstruction funds, in hospitals, in cantonments, in theatres and in halls. In behalf of the Managers, I want here to take this opportunity to express their sincere and grateful thanks for the help given where they and the institutions which they represent have been concerned in arranging the above entertainments.

I also want to thank the artists for their splendid co-operation in helping to bring about a betterment of vaudeville by advising of conditions that they believe could be improved, in answer to a letter that I sent out on November 8th last. I have received over 1500 answers from artists playing every grade of vaudeville, and it is gratifying that these letters are written fearlessly and contain the very information the managers were anxious to learn—their personal thoughts and experiences on vaudeville conditions. I am compiling the different suggestions, and at the next managers' meeting, which will take place in the near future, excerpts from these letters will be laid before them without making known the writers' names. I asked this advice in confidence, and I shall treat the letters as such, excepting where voluntary permission has been given to use the same. I feel that with the splendid co-operation and hearty and sincere desire of the managers of the large and small circuits, already expressed, that before the end of the New Year, there will be a satisfactory adjustment which will fulfill many of the expressions and suggestions contained in the letters written me.

It is the set purpose of the Vaudeville Managers' Protective Association to co-operate with the vaudeville artists personally, or through their organization, the National Vaudeville Artists, Inc., with a view to taking up all complaints and adjusting the same. Artists are earnestly requested, where there is not time to write, to telegraph any complaint where a violation of a contract occurs, and their communication will be given immediate attention, whether or not they are members of any organization. The Vaudeville Managers' Protective Association has agreed that there shall be a universal contract, without any cancellation clause. They have agreed that once an act is booked, it must be played or paid. They have also agreed that any artist making a complaint shall be fully protected. We shall insist upon our business being protected, and we shall insist that the artists receive a square deal.

**I speak for the Vaudeville Managers' Protective Association.**

**E. F. ALBEE.**







Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class

Founded by  
FRANK QUEEN, 1852

NEW YORK, DECEMBER 24, 1919

VOLUME LXVIII—No. 46  
Price, Fifteen Cents, \$5.00 a Year

## PREPARING TO SUE OVER SOUTHERN CIRCUIT BOOKINGS

Dave Weis, Representing American Theatrical Exchange, Says  
Klaw and Erlanger and Late Charles Frohman Broke  
Contract—Will Ask for \$50,000

Preparations were being made early this week by Dave Weis, of the New York Theatre Building, to begin a suit against Marc Klaw, A. L. Erlanger and Alf Erlanger, the latter as executor of the estate of Charles Frohman, growing out of a contract executed in 1910 for the booking of a string of houses throughout the South and Southwest. Weis has placed the matter in the hands of Harry S. Reichman and a colleague has already been held with Charles Osgood, of the Klaw and Erlanger booking office. It did not result in a settlement of the matter, however, and a summons in the action will probably be served this week.

Weis is bringing the action, is acting as executor of the estate of the late Albert Weis, who, five years ago and up to the date of his death, was the head of the American Theatrical Exchange and the controlling interest in the Greenwall Theatrical Circuit, the latter composed of a long string of houses throughout Texas and other Southern states. The contention is that the late Albert Weis, through his estate, will allege that Klaw, Erlanger and the late Charles Frohman breached the contract entered into and will ask that they be now compelled to pay over the sum of \$50,000 stipulated in the contract as forfeitable by any of the parties committing a breach.

At the time the contract was drawn, December 7, 1910, the late Albert Weis was booking the Greenwall Circuit, but found that there was a great scarcity of first-class attractions in the territory adjacent to his houses. Accordingly, the contract set forth that, beginning August 1, 1911, Klaw, Erlanger and Frohman would attempt to supply the deficiency, except in a certain number of cities where they themselves had theatres under lease or control. It further stipulated that when open "time" existed on the "time" booked by Klaw and the American Exchange, Klaw, Erlanger and Frohman were to have first pick on the dates and periods to be filled. Also, it contained a promise on the part of Klaw, Erlanger and Frohman that they would book no less than twenty first-class shows each year in Dallas, San Antonio, Fort Worth, Galveston and Houston, and were prevented from so doing by fire or other conditions beyond their control.

As a split, on a fifty-fifty basis, was also to be made by both parties to the contract of all commissions received for the booking of attractions into the houses of that circuit, each party making a full statement and a check for half the amount of commissions he received, to the other on the fourth day of each month. The \$50,000 forfeit as not being a penalty for a breach of the contract, but as liquidated damages accruing to the party against whom any breach might be made.

The terms of the contract were lived up to for a number of years. Weis maintaining, but, shortly before the death of his father, Albert Weis, in 1915, Klaw and Erlanger began booking houses in Houston, Dallas and San Antonio direct,

without consulting the American Exchange, with the result that the latter was charged by the exchange. The practice, he says, is still going on.

This, he says, constitutes a breach of the contract and entitles him, as the executor of his father's estate, to the \$50,000 named in the contract.

The cities in which the contract was not in force because Klaw and Erlanger and Charles Frohman had theatres there were New Orleans, Hot Springs, Little Rock, Memphis, Joplin, and Sedalia.

The cities in which the contract had force and the theatres in which it was enforceable, were the following:

Greenville, Danville, and Elysian Theatre, New Orleans; Opera House, Abbeville, Louisiana; Grand Opera House, Louisiana; Grand Opera House, Donaldsonville, La.; Majestic Theatre, Eunice, La.; Opera House, Franklin, La.; Opera House, Gaydon, La.; Opera House, Houma, La.; Opera House, Jeterette, La.; American Theatre, Jennings, La.; Emerson Theatre, Natchitoches, La.; Lyric Theatre, Lake Charles, La.; Opera House, Leesville, La.; Opera House, Lockport, La.; Evansville Theatre, Morgan City, La.; Opera House, Napoleonville, La.; Elk Theatre, New Iberia, La.; Sandler Opera House, Opelousas, La.; Opera House, Patterson, La.; Opera House, Plaquemine, La.; Ranton Theatre, Ruston, La.; Grand Opera House, Shreveport, La.;

Opera House, Thibodaux, La.; Hancock Opera House, Austin, Texas; Opera House, Abilene, Tex.; Opera House, Amarillo, Tex.; Opera House, Anson, Tex.; Opera House, Baird, Tex.; Opera House, Ballinger, Tex.; Opera House, Bay City, Tex.; Grand Opera House, Belton, Tex.; Kyle Theatre, Beaumont, Tex.; Opera House, Bowie, Tex.; Stock Opera House, Brenham, Tex.; Opera House, Brenham, Tex.; Grand Opera House, Bryan, Tex.; Opera House, Bristow, Tex.; Opera House, Beeville, Tex.; Opera House, Big Springs, Tex.; Opera House, Brownwood, Tex.; Opera House, Corpus Christi, Tex.; Opera House, Caldwell, Tex.; Opera House, Centre, Tex.; Opera House, Cuervo, Tex.; Opera House, Childress, Tex.; Opera House, Chillicothe, Tex.; Opera House, Clarksville, Tex.; Opera House, Comanche, Tex.; Merchants Opera House, Concho, Tex.; Opera House, Canyon City, Tex.; Opera House, Coleman, Tex.; Auditorium Opera House, Comstock, Tex.; Opera House, Clarendon, Tex.; Opera House, Cleburne, Tex.; Opera House, Colorado, Tex.; Opera House, Commerce, Tex.; Opera House, Cisco, Tex.; Opera House, Cuervo, Tex.; Opera House, Crockett, Tex.;

Opera House, Dallas, Tex.; Wright's Opera House, Dalhart, Tex.; Opera House, Denton, Tex.; Opera House, Denison, Tex.; Opera House, Dumas, Tex.; Opera House, Rio, Tex.; Opera House, Devine, Tex.; Opera House, Ennis, Tex.; Opera House, Farnsworth, Tex.; Opera House, Fort Worth, Tex.; Opera House, Theatre, Fort Worth, Tex.; Opera House,

(Continued on Page 120)

### "AS YOU WERE" IS GOOD

ATLANTIC CITY, N. J., Dec. 18.—E. Ray Goetz tonight presented at the Globe Theatre, the American version of "Fins de Change," a snappy French extravaganza now entitled "As You Were." Strange as it may seem, that quasi-military title is misleading, for nothing of a military character appears in the piece. The original lyrics were by Alcazar and the music by Herman Darewski, to which have been added lyrics and music of more American temperament by Mr. Goetz.

Even in the raw state in which it appeared tonight, "As You Were" is a delightful fantasy, bursting with satiric humor, smart quips, stunning costumes, and a superb and melodious music. In story it is delightfully fantastic, dexterously put together and exceedingly funny. Until the minor portion of the piece's humor depends upon the well known Bernadine bard of hocus-pokus and unsay which, the audience one wondered whether the line spoken had not been made up of the whole fabric of Sam Bernard's imagination. He was never upon the stage but that a laugh was going round.

Miss Bordoni was superb. Her characterization of the exasperation of burlesque, nevertheless were done with a certain kind of dignity which insured the triumph of the play's comedy. An able comedienne she, and one who can sing pleasantly, in spite of her characterization.

The fable involves one Wolfe Wallemstein who finds his wife giving a marriage to a Frenchman. He is torn between the two, and in this state, accepts a box of pills from an old chemist, which have the power of transmitting him to another age. He takes one and finds himself in the Garden of the Versailles in 1740, thence, by way of the pill, to Egypt in B. C. 40, where he finds himself upon the royal barge of Cleopatra. Then, backward to parts was a war, where he flirts with Helen of Troy.

The fourth retrospective takes him to the American days, when all were aces. In each land and place he hears the same lie, he sang the same seductive love song, which always gets him into trouble, and meets the same deceit in love. So, finally, he decides to take his last pill, and returns home to his house. There he finds that his wife has only been trying to make him jealous and all ends conventionally.

The two unqualified song hits from the show will be "If You Could Care For Me," a delicious waltz of the Viennese type, and Mr. Bernard's decidedly funny song, "Who Ate Napoleon's with Josephine When Bonaparte Was Away."

Other interesting numbers were "I Am Cleopatra," sung by Miss Bordoni, a delicious waltz of the Viennese type, and "As You Were," highly entertaining, and which was upon Broadway with no uncertain step.

### SCRIBES SEES "APHRODITE"

Philadelphia's theatrical scribbles and dramatic critics were the guests of Morris Cowley, the night club performer of "Aphrodite." Included in the party were Walter L. Knapp, Inquirer; Herman K. J. Dyer, Editor, Philadelphia Record; Diamond and Richard J. Benish, Press; E. P. Martin, North American; H. T. Kinsley, Editor; J. J. Kinsley, Editor; Phil Kingsley, Record; Arthur Tubbs, Evening Bulletin; and C. P. Garde, city editor of the Inquirer.

### WANTS TO STOP "12-10" FILM

Earl Carroll, through his attorney, Alfred Beckman, of House, Grosman and Voorhes, began an action in the Supreme Court last week which is designed not merely to enjoin the exhibition of the feature film "12-10," in which Marie Doro is featured and which opened here at the Capital last Sunday, but also to obtain an accounting from the Zeisler Corporation, through which it is being booked.

According to the papers filed in the case, Carroll claims that he wrote the scenario of the picture about a year ago, that last January he submitted it to Herbert Brenson, who is credited with having directed the picture, and that the latter, after reading the script, stated that he was favorably impressed with it.

Brenson, Carroll avers, then submitted the script to Miss Doro and she finding it to her liking, decided to use it as her next screen vehicle. Miss Doro, her company and Brenson, it is alleged, then left for Boston where the picture was filmed and Carroll says he heard nothing more of his script until about a month ago.

At that time he received an invitation from the Republic Distributing Corporation, of which Lewis J. Schickel is general manager, to present a private showing of "12-10," which had been arranged to take place at the Metropolitan Theatre, of the Players-Lasky Company. He says he witnessed the showing and discovered that his scenario had been grossly misused in the motion picture shown known as "The British and Colonial Film, Ltd., (R. and C. Film)." He says he was so indignant that Carroll also avers that he learned that Godal had purchased his script from Brenson.

He claims that he never received a penny for the script and that no financial arrangement for its presentation now exists between him, the producer, or the producer's legal representative in this country.

### GERTRUDE VANDERBILT WINS

Gertrude Vanderbilt, the dancer, was awarded a verdict for \$2,241 by a jury before Supreme Court Justice Donnelly last week in her suit against John M. Rogers, owner of the Laurelton Hotel, to recover \$3,685, given as the value of furs taken from her room in the hotel on March 9, 1917. The hotel management claimed that she was negligent.

### WILL CELEBRATE NEW YEAR'S

Boston, Dec. 20.—The Jesters, a newly formed society composed of Boston film men and newspapermen, will usher in the New Year with one of the most pretentious and unusual affairs ever held in Boston. The celebration, at the house of midwife Mrs. Eve at the Shubert Theatre with a performance by the "Good Morning Judge" company, at the hour of midnight a special New Year's feature will be introduced. When the performance is over the Jesters, their wives and friends will be taken to the Westminster hotel in automobiles, where a novelty cabaret and breakfast will be given.

### FRIARS STAGE BILLIARD MATCH

A three-shoot billiard match will be held at the Friars Club, English Monastery on December 29, 30 and 31, between Robert Gannett, the champion, and a challenger, who will be taken to the two are playing for a purse of \$12,500, and a bet, in which Canfield is putting up \$750 against Otis \$500.



1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

# BRILLIANT EQUITY BALL BRINGS OUT BIG THROG

Ethel Barrymore Reigns as Queen in Splendid Pageant; New Association Flag Unfurled for First Time—Dance

Till Morning

Time was, when the Equity ball was just another one of those things, a popular affair during the strike and dancing, to serve a specific purpose. But not so now, however, for, judging from the one held at the Hotel Astor last Saturday night, the annual ball for the association bids fair to become a well known social event.

There was an essentially social glamor about the affair. It seethed with class; not the class that carries with it an atmosphere of stiff, formal and priggish conventionality, but the sort of atmosphere that was alive with easy geniality and good fellowship.

More than 5,000 people attended. For the most part they were of, or associated with, the theatre. Everybody, it seemed, came to meet and dance with everybody else and have a good time in general. What they partook of included a splendid show, a beautiful and awe-inspiring pageant, good music, dancing and, last but not least, the labors of those who each guest at the ball was entitled to.

Some of the guests—a goodly portion of them in fact—brought their own "A" as they say, and, as a result, liquor was served pretty freely.

After being crowned queen at the pageant, Ethel Barrymore reigned supreme as such, for she was acclaimed as the beloved of all those.

The pageant itself proved to be extraordinarily interesting. Four trumpeters issued forth from behind the throne to herald the coming of the queen. The queen then made her appearance in the Louis XVI suit. On her head she wore a stately French "richeaux." The queen was garbed in old rose velvet, the bodies cut in V-shaped but not too low. She wore a grey-white wig befitting the period. She was preceded by no ladies-in-waiting, but a corps of cavaliers, chief among whom was Jack Barrymore, who in superbly graceful fashion attended to the amenities that marked the queen's ascent to the throne. John Charles Thomas then sang "Equity," following which, at a signal from the queen, an electric star shot upward and Equity's banner was unfurled.

Then came the court dancer, in the person of Edward Maitland, who romped about before the queen, her majesty finally leaving the throne and making her way back on foot from whence she came, under an arch of swords held in the hands of the cavaliers.

It surely was one of the most beautiful and interesting pageants ever seen in recent times. Howard Short staged the pageant; and Charles A. Stevenson presented the flag.

The show that preceded the pageant consisted of the following acts: The Four Haley Sisters, who harmonized popular tunes; Donald Brian and Cecile de Sel, who sent a reminiscent thrill through the audience when they danced the famous waltz from "The Merry Widow"; George and Dick Rath, muscular and interesting acrobats; Jim Barton, with his funny legs; and Dorothy Dickson and Carl Hyson, who danced gracefully.

There were three separate aggregations of musicians that played throughout the evening. These were Charles Prince and his orchestra, the Ciel Club orchestra, led by William H. Tyrer, and the Memphis Five Jazz Band. Dance music there was in abundance.

Daniel Frohman did not seem to grow tired of dancing through the evening and Sunday's was not. Irving Berlin danced many times, too. Constance Talbot being his partner for the most part. They were the cynosure of all eyes, for it is rumored that their engagement will soon be announced.

In one of the dining rooms there was a

member of Equity in good standing, who had not come to attend the ball. She is Margaret Donner, who, with her little five-year-old daughter, Georgia Haidson, were formerly members of the "Somebody's Sweetheart" company. More recently the little girl appeared in "Five o'Clock" at the Fulton Theatre. Both of them are without theatrical employment at present. But the mother, being a widow whose husband died two years ago, thus making it incumbent on her to support little Georgia and another little girl, now three years old, had come to the ball at the behest of the head waiter in that particular dining room. She was an extra waitress hired for the occasion.

"Home, Sweet Home" was played at 5:10 a. m. on Sunday.

The personnel of the committee is as follows: Earle Bothe, chairman; Ethel Barrymore, Marjorie Ransome, Blanche Ring, Peggy Wood, Hassard Short, John Emerson, Everett Butterfield, and Percival Knight. The cavaliers in the pageant were John Barrymore, Charles A. Stevenson, Charles Cherry, William Boyd, Claude King, Vernon Steele, William Roselle, Bruce Molias, Norman Trevor, Pedro de Cordoba, William J. Kelly, David Torrance, Harry C. Browne, H. Heaver-Smith, Vincent Serrano, Charles Dalton, Herbert Reinhold, Reginald Denry, Henry Mortimer.

The box holders included the following: Sam H. Harris, Norma Talmadge, Arthur Hopkins, Ruth Shepley, Leonard Barrymore, Al Woods, Dorothy Dalton, Hugh Ford, William Harris, Jr., Mr. James Evans.

## CAN SHOW "TEG" FILM

A decree restraining the exhibition of the film "Teg o' My Heart," under certain extensions have been made, was signed this week by Judge Sawyer in the United States District Court.

The decree was submitted by Nathan Pagan, counsel for Famous Players-Lasky Company, which produced the feature film over the objection of J. Hartley Mannars, author of the play.

Mannars, through his attorney, David Gerber, brought an action in the United States District Court to restrain the motion picture company from presenting the film, on which it has already spent almost \$100,000. He was successful in the suit, his contentions being upheld chiefly in the decision handed down by Judge Mayer several weeks ago. But, though the judge grants an injunction, by its terms as indicated in the final decree submitted this week, the motion picture company is not restrained from presenting the picture if certain changes are made.

## "WAYFARE" DOES \$68,000

Box-office receipts for "The Wayfarer," a pageant spectacle now at Madison Square Garden, last week totaled slightly over the \$68,000 mark. Sixty percent of the receipts were collected from out-of-town offices in Philadelphia, Boston, Washington and a score of more smaller cities. Plans for the running of special trains from these points several times a week will be put into operation following the holidays.

## WANGER OPENS HOUSE MONDAY

PHILADELPHIA, Dec. 22.—The Philadelphia Theatre, formerly known as the Little Theatre, will re-open under its new management of Walter F. Wanger on Monday next. The house has been altered, the seating capacity increased and the whole made more attractive. The opening attraction will be "On the Firing Line," with My Irvins.

## CAPITOL GETS FONTAINE

Frank Thornton Fontaine, who contracted to Flo Ziegfeld and who appeared until the last eight weeks in the shows atop the New American Theatre and Miriam, with Ziegfeld's permission, to appear in the new Mayberry show at the Capitol, opening next Sunday.

Incidentally, it was learned last week that Miss Fontaine goes into "Aphrodite" as the as the new attraction. Flo Ziegfeld would have brought suit against Comstock and Gent for \$250,000 damages. It is reported that the actress will have had practically come to terms over the latter's appearance in "Aphrodite." That she will have the same success as Ziegfeld's ears, and he is reported to have hit the well-known ceiling, for he holds a contract with the dancer, does not expire until after the current theatrical season is over. Ziegfeld immediately got in touch with Gent, threatened to resort to the law, and the matter was straightened out satisfactorily to both managers.

## DON'T WANT THE ROAD

It was reported last week that Marjorie Ransome and A. H. Woods, who are trying to adjust differences arising between them over Miss Ransome's reported statement that she had gone to Ziegfeld's "The Unknown Woman" in which she is now appearing at the Maxine Elliott.

The whole thing concerns the construction of the contract under which Miss Ransome works for A. H. Woods. She, it is reported, claims that she does not have to go on the road under its terms and that, as a result, she has declined to appear in motion pictures which will necessitate her remaining in New York during the latter part of next Spring, at least.

## "VELVET LADY" CLOSING

LOUISVILLE, Ky., Dec. 22.—"Velvet Lady," playing here at present, and which Klaw and Erlanger produced, in association with Edna Wallace Dagny, will be scheduled to close next week, after grabbing the New Year's week money. The company has already been notified of the intended closing.

The show made money in New York, where it had a long run at the New Amsterdam Theatre and afterwards on the road, did fairly well in Chicago and St. Louis. But the smaller cities failed to deluge it with patronage, it is understood, because, with the exception of Georgia O'Leary, the principals in the cast were not the same as those that played in New York.

## ENDING BOSTON RUNS

Boston, Dec. 20.—Three shows are closing here on Saturday, January 4, and begin their last two weeks on Monday.

On the night of January 4 "John Ferguson" will leave the Hollis, "The Prisoners of 1919" will close at the Boston Opera House to make way for the "Pampering Show of 1919," which comes in on the following Monday for a return engagement, and "Good Morning Ladies" will leave the theatre to be followed by a musical version of Flinck's "The Magistrate."

## TALKING OF COAST "FOLLIES"

St. Francisco, Dec. 20.—Elizabeth Brice and Will Morrisey, playing Orpheum time with their "Overseas Revue," are talking of starting a tour of the coast, far to that of Ziegfeld's "Follies," on the Coast. They have been conferring with a number of local theatrical men.

Morrisey's idea is to have the show tour the principal cities of the West.

## BUSHMAN SHOW IS DOING WELL

St. FRANCISCO, Cal., Dec. 19.—"The Master Thief," in which Francis X. Bushman and Beverly Sills co-starred, played to more than \$12,000 net profit in its two weeks's stay here.

## CHESTER BECROFT DIVORCED

Chester Becroft, motion picture man, was ordered to pay to Marion Cecile Becroft, \$35 a week alimony in a decree of divorce obtained by her last week.



HELEN LLOYD

OF LLOYD AND FARNWORTH

Soubrette Supreme with Rube Bernstine's "Bathing Beauties"

Direction Roehm & Richards

## FRIARS RAISE \$25,000 AT LEXINGTON THEATRE FROLIC

Bill That Runs Till Monday Morning Fills Big House to Hear Felix Adler Sing and See "Hamlet a la Jazz"

It was just on the dot of the spooky hour of midnight—not by stage time but by real Western Union compilation—when the ghost of Hamlet's father made his entrance on the stage of the Lexington Opera House on Sunday night and went into his jazz dance. Even at that late hour, the one-act travesty, "Hamlet a la Jazz," seemed to be a long way from its finale, and, with several more acts yet to come, it began to look as if the management of the Friars' Frolic would be obliged to serve breakfast to the patrons. But everything comes to an end and the final curtain rang down at 1:15 to the box-office tune of more than \$25,000.

The Lexington was jammed to capacity. It was estimated that the race-trucks would have made a large addition to themselves. In fact, the Friars will repeat their Frolic next Sunday night.

The bill was long and varied. The audience listened with equal enjoyment to Joe Lentini's patter and Henry Scott's rendition of the Voodoo song from "Carmen." Burlesque and satire rubbed elbows on the same bill with allegory and drama. Laughs and honors on the program undoubtedly went to "Hamlet a la Jazz," even despite the late hour. Hamish McLauchlin, who wrote the book, invested it with a wealth of laughs and real comedy, while Walter L. Rosemont furnished music that enlivened the action.

"High Low-Brow," a one-act playlet by St. Jay Kaufman, was a rather brave experiment to try on a Friars' Frolic audience, because the offering is one of those kind that would make its appeal to a gathering of serious students of literature and the stage. But the applause that greeted it was loud and long and refused to stop until the author had made a speech.

"The Friars' Frolic," a satirical revue in three scenes, provoked laughs upon laughs, and deservedly so. With book and lyrics by Thomas J. Gray and music by Louis Silvers, the production was excellently staged by Joe Maxwell and Dave Bennett. Between scenes of the Frolic, Felix Adler sang the prologue from "Pagliacci," not a parody but the real Italian version, and the audience didn't know where to laugh or cry. Some were probably waiting for a trick ending, but after fooled them all and made his exit like a real opera singer.

Of course, everything in the show didn't

run along on oiled wheels. Bert Levy, who did the announcing, couldn't be heard, and his recitations between scenes might as well have been pantomime.

"All the Way from Denver," a play in one act, proved conclusively that Eugene Walter was not going to the three-act for the most serious situations in this playlet only succeeded in bringing laughs.

Ben Bernie started the bill, and put the audience in immediate good humor. A patriotic cartoon entitled "Don't Rock the Boat," written by Alozo Klav, followed and had interesting results. The following cast: William Tooker, Peter Lang, George L. Spaulding, Frank Morris, Chester Morris and Sam Sisman. It was staged by William H. Gilmore, and Martin Faust was stage manager.

"Black Friday," a negro comedy by Renold Wolf, had in its cast John B. Hymer, Jay Timmer, Robert O'Connor and Linwood Brown. The following cast: "All the Way from Denver" were Bertha Mann, Edward Emery, Frank Wilcox and Harry Krummer.

Bernard Granville spent several minutes talking about himself and how he did his bit "over there" in the typical Granville dance at the end of his turn was well received.

Those in the Friars' Follies were Frank Morris, Harry Krummer, Odo Finkler, William J. O'Neill, Clifford Kerr, Ed Auerbach, Charles Orr, Donald Kern, Felix Adler, Ophelia and John B. Hymer. The following cast: Jay Gould, Jay York, Charles Dale, Joe Smith and Jess Dandy. The "Irish" chorus helped in the finale's number.

"High Low-Brow," staged by David Benjamin, had Frank Greene as stage manager, had the following in its cast: Harry Metksy, Harold Voburn, Frank Bacon, Cyril Keightley, Roy Goodwin, Lloyd Fox, Thomas E. Shea, Henri De Vries, Horace Abraham and Francine Larimore, who, by the way of passing, did some excellent acting.

Irene Franklin sang several new numbers and Jim Barton did his boxing turn, which was one long laugh.

Those who jammed up the Hamlet offering were Charles Timmer, Eric Mayne, George Kelson, Wellington Cross, Ruby Norton, Jack Pollock, Harold Crane, Bobby Watson, Mabel Haler, Pat Roemer and his Kings of Harmony, the Mosconi Brothers and Leslie Palmer.

In a finale where several hundred Friars are supposed to be dining in the hall of the Monastery, specialties were introduced by Renold Wolf, George McFarlane, Roscoe Arbuckle and Tom Lewis.

The Frolic Committee was composed of Fred Block, George May and John J. Gleason. John Pollock was business manager, Leo L. Redding chairman of ticket committee and publicity director, Lester Murray treasurer and William J. Phinney stage director.

The programs were sold under the direction of Riton Fernandez, assisted by Peggy Boland, Harlan Dine, Grace Filkins, Mary Harper, Mona Klingler, Clara Mackin, Paula Sterling, Myrtle Hammerhill, "Boots" Worcester, Jennie Walker, Mary Regan and Mrs. Harold Voburn.

The entire gallery was purchased for wounded soldiers by the following Friars: Milton L. Lisberger, James J. Eldot, Eddie Auerbach, Louis Cohen, Edward Robinson, Joseph Kline, St. Goodfriend, Max Elmsen, Thal, William Weinberger, Louis Wildin, Leo Franklin, Jess Dandy, Oscar Fisman, A. R. Epstein, Clifford Smith, W. J. Cherry, Dave Abrams, E. J. Roenthal, Walter Dausig, George F. Atkin, Ben Frank, Harry Jacoby, J. J. Blatterly, Samuel Myers, Jack McGowan, Joe Laurie Jr., A. Henry Strouse, Fred Mayer, George W. Samuels, J. J. Goldman, Lawrence Bosenheim and Eli Caban.

### "ROXY" WITTY AND HUMAN

CHICAGO, Dec. 19.—"Roxy," which opened here last week at the Blackstone, may best be described as a domestic romance in three acts, from the pen of Clara Kummer. Although the piece holds interest from beginning to end, it could hardly be called a play that would please everybody. But for those weary of the foot light platitudes, it will be a heaven-sent holiday gift.

In construction "Roxy" is very much like the problem play of a decade ago. In it father and son love the same girl, an ingenuite of twenty, and her father's intentions are, to say the least, sophisticated. He puts her up in a beautiful, pictureless apartment in Sixty-eighth Street, New York City, where she draws a fabulous salary as his confidential adviser and has nothing to do but pour tea for him and wear the lovely frocks he provides.

Roxy comes from a little New England town to make her way in the great city. She has a genius for making folks happy, and the millionaire, an epicurean sensualist, is silly enough to believe that she can make him so. As millionaires are supposed to do, in all well regulated drama, he buys her for his plaything, and then discovers an innocence overwhelming him too big for him. Finally, the 'thing straightens itself out and the son marries Roxy. So the millionaire falls back upon his second wife. But she is young, too, and beautiful; and they have only been friends before, anyway.

Miss Kummer tells her story in a joyous manner. She makes it melodious with comic and human humor and, at times, the dialogue is really witty. In all she has written a charming play. But how it will be hated by bad people.

And George Tyler has given it authentic acting. Nobody can play a Kummer heroine quite so well as Lola Fisher; nobody could suggest better than Emmett Corrigan the Yorke-like power and attractiveness of the millionaire and Saxon King is all to the good as the boy.

### "JOAN" MAY CLOSE

"Joan of Arkansas," Arthur Hammerstein's sweetest musical production, will probably be forced to close after its engagement in Washington next week. This was admitted by Arthur Hammerstein himself, when he stated that the show did poorly in Boston, where it finished an engagement last Saturday night at the Majestic Theatre, leaving off for this week. Hammerstein stated that the only thing that would cause him to keep the show running after its Washington engagement would be if he found a house for it here, which is improbable at this time. "Joan of Arkansas," up to its closing in Boston last Saturday night, had been playing for four weeks.

### CHARLES K. CHAMPLIN

Charles K. Champlin, whose picture adorns the front page of this issue and whose name has become a household word with patrons of stock theatres, is playing at Allentown, Pa., this week and next.

As usual, he has this season surrounded himself with an excellent company of players and is presenting an entirely new list of the latest royalty plays, which he has mounted most lavishly with fine scenes and property equipment.

### ARRESTED FOR BURGLARY

Albert Shortell, who said he was an actor and that his right name is Walter Gridley, was arrested last week and charged with burglary. He was arraigned before Magistrate Steers in Brooklyn, who discharged him and Burt Curtis, who was arrested with Shortell on the same charge, because the people robbed failed to identify the defendants.

Shortell was arrested by Detective James McCarthy through a decoy letter. Following their discharge by Magistrate Steers, both were re-arrested and charged with disorderly conduct by Estelle Lane, of President street, Brooklyn, who said that the men have been telephoning to her and otherwise annoying her. The magistrate again discharged them.

MARYON VADIE  
of the team of OTA GYG and MARYON  
VADIE, headlined by W. J. Vasserville.

### GRACE (GOODWIN) GODDARD

Featured with

MACK SENNETT'S BATHING BEAUTIES

En Route Cuba

Production Maritime Film Co.



# VADEVILLE

## PANTAGES PAYS CANADIAN EXCHANGE

### SAVING PERFORMERS MONEY

Because of the abnormally high rate of exchange in Canada, the Pantages Circuit has arranged to make the entire collection for the railroad ticket in the six Canadian cities of the circuit, to obviate the payment of the exchange rate to the performer playing in Canada.

The Pantages Circuit advances a round trip ticket to its performers. This is paid back to the circuit by a weekly deduction, the amount of which is assessed for by the act. Inasmuch as this deduction has fallen in Canada as well as in American cities, in the former the artist, besides paying his hotel and living expenses in Canadian money was losing money while in Canada on the deduction made for the railroad ticket. This caused a number of complaints, and, as a result, the loss that would be the act's is being footed instead by the circuit.

The present Canadian rate of exchange on American notes is 10 per cent, while the rate of exchange on American checks is 12 per cent.

### BEN RYAN HAS A KICK

Ben J. Ryan has asked the N. Y. V. A. complaint bureau to file a complaint against the acts of Reynolds and White, from leaving over the footlights to the orchestra, picking up music, patting the orchestra leader on the head and similar buffoonery. Reynolds, in reply, denies that he uses any of this business except leaning over the footlights, which he claims is one of the oldest of stage tricks. He claims to have thought of the trick when he was sixteen years old.

### NO NOTICE OR PAY

Alleging that Helen Fredericks dismissed him two weeks for a vaudeville act and providing him with a check, Al Clark has brought a complaint before the officers of the N. Y. V. A. in the hope of securing an award without resorting to the courts.

### SORE AT MORGAN AND GATES

Charles Dailey, of Dailey and Healey, has filed a complaint with the N. Y. V. A. against Morgan and Gates, alleging that the latter are using material which Dailey employs in his act, "A Comedy of Errors." Dailey and Healey are now playing in England and claim to have recognized an infringement on their act from a trade paper review of the Morgan and Gates tour. Dailey claims that Morgan worked with him in "A Comedy of Errors" for some twelve months before teaming with Gates.

### CLAIMS TITLE COPYRIGHT

Claiming that "New Amint" is his copyrighted title and that he is appearing in an act by that name, Prof. H. Armand has charged Guy Noyes with an infringement and the matter is before the N. Y. V. A. Complaint Bureau for adjustment.

### GORDON AND MARLEN SPLIT

Gordon and Marlen split their act on Sunday night on the termination of their engagement at Low's American. Gordon will open in a single soon.

### BECK IN NEW ORLEANS

Martin Beck left New York for New Orleans last week to personally ascertain what progress is being made in the election of the New Orleans Theatre there.

### LETEKDRE'S OFFICE CLOSED

The office of the Orpheum Publicity and Promotion Department, on the tenth floor of the Palace Theatre building, has closed its doors and suspended business. Hereafter, all of the work done by this department will be handled by the publicity department on the sixth floor, of which John Pollock is the head. This move is the first in the shake-up that is expected to precede the reorganization of the office force of the expanded Orpheum Circuit, which starts operating on January 1.

Until the first of the year, the old publicity office will be used for private conferences of the Orpheum executives in working out the plans of the new corporation. After that time, it will probably be used as the finance office.

T. E. Letendre, who directed the affairs of the Orpheum Publicity and Promotion Department, resigned his position last week and will open an office to establish a personal publicity representative clientele.

### WARREN AND TEMPLETON SPLIT

Ed. Warren and Bill Templeton, after playing together for four years, have split their act. Warren is now preparing a new act for vaudeville, and Bill Templeton is going into a production.

### VALESKA SURRATT RETURNING

Valeska Surritt is to return to vaudeville in an act taken from "Scarlet and White." This is the original Jack Lait play, produced in New York as "One of Us." It has just closed on the road, and Miss Surritt, who was featured, will take the first act and use it as a vaudeville vehicle.

## VAUDE AUTHORS TALKING OF ASS'N

### WANT MUTUAL PROTECTION

Plans for the formation of a protective association of vaudeville writers are now being formulated, with Aaron Hoffman as the mainstay of the movement. The purpose of the association is to be two-fold: to draw up and put into operation a standard form of vaudeville authors' contract and to protect vaudeville writers against infringements on material and loss of royalties due.

It is argued that, as matters now stand, the status of a vaudeville author with the performer is very insecure. Many times the author gives the performer his material without entering into any written contract for the same. Contracts that are drawn up very in substance and terms more than in any other branch of the theatrical business, and many of them are of no more value than the paper they are written on. With a standard form of recognized contract, which all vaudeville writers belonging to the association would be pledged to use, it is thought that a great improvement would be worked in this field.

Protecting material against actors that make a habit of "lifting" gags is another thing that the vaudeville writer must contend with and is a situation that he is now unable to meet squarely.

A plan to make more certain the collection of vaudeville royalties is included.

### CLAIMS "LEAGUE OF NATIONS"

An act known as "The League of Nations" has caused Thomas Van to complain to the N. Y. V. A. that Harry Stauber, who owns the act, has infringed upon an old minstrel act of his. Van says he put his act on the stage and has been killing it as "The International Minstrels."

### ACT STRANDS IN TROY

TROY, N. Y., Dec. 18.—(N. Y. Times.)—A vaudeville act starring Lucella Davis Gould, went on the rocks here, leaving a company of five numbers stranded at the Trojan Hotel. The N. Y. V. A. sent them sufficient funds to pay their hotel bills, secure food and buy railroad tickets back to New York. Eugene Murphy, manager of the company, was among those stranded.

### JERRIE AND PAIGE SPLIT

The vaudeville team of James Jerrie and Marcelle Paige will split at the close of this week. Jerrie will do a single and Miss Paige, who is Mrs. Jerrie in private life, has decided to retire from the stage permanently.

### PUTTING IN VAUDEVILLE

The Fifth Avenue Theatre, at 110th street and Fifth avenue, will open with a vaudeville policy on Christmas Day, booked through the American House, will feature six acts and moving pictures, changing the bill every Monday and Thursday.

Some years ago, the theatre was a legitimate house. Some one took it over and, for the past few years, it has been showing motion pictures only. The new vaudeville policy is intended to be permanent.

### TO OPEN ON POLL TIME

Low Price's "Four American Beauties" will open a season at the Fort and Bridgeport, Conn., on December 29, under the direction of I. Kaufman.

### OPEN NEW TAB

Menlo Moore and Macklin Megley, producers of "Once Upon a Time" and "Flashes," opened another tab entitled "Puppy Love," at Newark, Monday. It will have its New York showing at the Royal next week. Among those in the cast are Dorothy Ann, Frank Ellis and Jack Edwards.

### HARRY SINGER RETURNING

Harry Singer, who has been managing the State Lake Theatre, Chicago, will arrive in New York late this week to assume an executive position here with the Orpheum. He was previously connected here, but was sent to Chicago at the time the State Lake opened.

### STOKER OPENS NEW ACT

A one-act farce comedy with music, written by William Le Baron and Frank Vincent, opened in Elizabeth last week. It has a cast of seven persons and a small chorus of girls. The act was produced by Floyd Stoker.

### NEW HOUSE OPENING

GLOUCESTER, N. J., Dec. 22.—The first and only vaudeville theatre in this city, The Apollo, built at a cost of \$200,000, will be opened on Saturday, December 29 or January 5. The theatre will show five acts of vaudeville and motion pictures. A \$10,000 Melroe act has been leased. Tom Lancaster will manage the house.

### MOSCOWS HAVE NEW ACT

Louis and Charles Moscovitz have not split, as was reported some time ago, but are preparing a new dancing act. In this act, their father, mother and two brothers will support them.



LILLIAN HELD

Formerly of the Vaudeville Team of Russell and Held. Is Now Prima Donna of Rubie Bernstein's "Bathing Beauties," Playing the American Burlesque Circuit



# CITY

Laron followed the feature picture with a series of contention stunts, which he offered as a Norman Talma, using a billiard table. The stunts are good, but the feature is quite new. They netted him a good sized crowd and closed the show.

Jerome and Albright opened their song and dance number with a new song, which they played only fair voices. The pair had a number of good songs, but the "A" number was not very good. The "B" number was a "B" number. Even this did not get the results that a number of the other acts generally does. They took an undesired score and a heavy on a melody.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time. The line of the play, played the big time.

The Three Pearsons followed the Chaplin film, and were another proof that the audience was unappreciative. This trio, of two men and one woman, offered acrobatic tap dancing, the man doing the dancing while the woman played the piano. The stunts put over in the dancing are sensational, and with a number of "hard-boiled" stunts would go much better than they did here.

The Navasir Girls, a female orchestra, was supposed to be entirely darkened, and was electrically lighted spark effects. The girls, dressed in black, danced and sang, and the girls, dressed in black, danced and sang. The girls, dressed in black, danced and sang.

The Four Janitors closed the show with one of the best music comedies of the season. The act was a good one, and the girls, dressed in black, danced and sang.

## KENNEY'S

(Last Half)

Helen Morrell, a comedy comedienne, opened the show and was received with favor by the audience, who thoroughly appreciated her vocal efforts.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

# VAUDEVILLE REVIEWS

## PROCTOR'S 23RD ST.

(Last Half)

Henderson and Holliday, colored comedians, opened the show with some songs and double stepping and scored considerable success. The pair had a number of good songs, but the "A" number was not very good.

Charles P. Benson scored in second spot with his one man musical act. Perhaps his well known Scotch lilt was the best offered, and coming at the close of the turn, proved a good impression.

"Camouflage," a rather elaborately staged melodramatic sketch was next, and was well received by the audience. The sketch was a good one, and the girls, dressed in black, danced and sang. The girls, dressed in black, danced and sang.

## RECENT

(Last Half)

Line and Long, being a long man and a short woman, opened with a "hookup" sketch that also contained a lot of dancing and a lot of stinging by the woman. The entire act was a good one, and the girls, dressed in black, danced and sang.

Mary and Evans offered a state of act of the last week, which would be a much better count of itself if cut by one or two numbers. The act was a good one, and the girls, dressed in black, danced and sang.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

## JEFFERSON

(Last Half)

The Barrow Brothers are primarily a strong man act, and have a routine of strong-man stunts that are very good. The pair had a number of good songs, but the "A" number was not very good.

Charles P. Benson scored in second spot with his one man musical act. Perhaps his well known Scotch lilt was the best offered, and coming at the close of the turn, proved a good impression.

"Camouflage," a rather elaborately staged melodramatic sketch was next, and was well received by the audience. The sketch was a good one, and the girls, dressed in black, danced and sang.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

# 125TH STREET

(Last Half)

Frank and Milt Britton, the "Jazz-brothers," opened the show with a musical act that is A-1 as far as being easy to dance. The pair had a number of good songs, but the "A" number was not very good.

Charles P. Benson scored in second spot with his one man musical act. Perhaps his well known Scotch lilt was the best offered, and coming at the close of the turn, proved a good impression.

"Camouflage," a rather elaborately staged melodramatic sketch was next, and was well received by the audience. The sketch was a good one, and the girls, dressed in black, danced and sang.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

The "Hazo Drama," a farce melodrama, proved to be a sketch very much like the "Hazo Drama." The line of the play, played the big time. The line of the play, played the big time.

## HARLEM OPERA HOUSE

(Last Half)

Anthony, a whistler and accordionist, opened the show with the rendition of popular numbers that were received with applause by the audience that filled the house to capacity. Anthony is a clever chap, and his work was fully appreciated by an appreciative audience.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act. Edmund is a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

# FIFTH AVENUE

(Last Half)

Libby, Sparrow, and Coyne opened the show with a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

Edmund and Stumber should have been further down on the bill, for they deserve a better position. These two men are old timers who have a sure-fire singing and comedy act.

Bessie Rempel and Company, the latter being a comedienne, were a good one of a book stage hand, and Stumber is a good one of a book stage hand.

## DIDN'T GET NOTICE

Because Jack Wilson let him out of the room without giving him two weeks' notice, Louis Baum has registered a complaint with the Board of Trade, who have been asked to explain the matter.

## HENRY REGAL COMPLAINS

Saying that, for the last five years, he has been getting a bad time from Henry Regal, who has been stealing his act, Henry Regal, of Regal and Moore, brings complaint against De la Rue Stanger, who has been stealing his act, Henry Regal, of Regal and Moore, brings complaint against De la Rue Stanger, who has been stealing his act.

## SIX DAY BIKE RIDERS

Theatre—Regent.

Style—Bicycle racing.

Time—Fourteen minutes.

Setting—Full stage.

Eddie Madden, of the winning six-day bicycle team of Madden and Goulet, is featured in this act with Ray Eaton, sprint champion of 1918, and Harry Kaiser, former sprint champion. The program states that Tom Rooney is presenting the act, and it is he who acts as announcer and emcee.

There is a fourth one in the act, who works as a "plant," and who comes in, when an invitation is extended from the audience to compete. This fourth happened to win the race, when reviewed, but he serves excellently for comedy relief, which he puts in by acting at first like a "rube" and later as though he was dizzy from the effects of the race, and took a few falls.

The bike riding is done on rollers, with mechanism showing the rate of speed. The act consists of races between the two sprinters, an exhibition by Madden, a race between the "plant" and sprinter, and a race between Madden and the two sprinters.

The act thrills all spectators, and does not lack for interest for the trio put on real races. When reviewed, Madden lost the trio race. Rooney is the ideal announcer and emcee. His explanations are very brief and yet they tell everything in such a manner that the audience is left without a question in their minds. His voice is low and yet can be heard all over the house. All in all, the act will find it easy going.

G. J. H.

## JOHN NEFF

Theatre—Harlem Opera House.

Style—Black 'fice.

Time—Twelve minutes.

Setting—In one.

Neff's features, in burnt cork, bear a very close resemblance to Jack Wilson, and with a different wig, he would look exactly like Wilson.

Neff carries a violin and bow with him all through his act, but, beyond putting the instrument to his chin and bringing the bow near to the air, he does nothing with it. His style of monologue has been done before, but, nevertheless, carries a very good deal of its own life.

Neff opens with some patter and a song, following which he tells about actors who "sue their jokes." He relates that he does not do that, but originates his own. In telling about the other actors, he speaks of men such as Al Johnson, Walter Weems, Walter C. Kelly and Frank Tanner, and credits them with good ones as old, but "went over for big laughs at this house."

Neff handles his material cleverly, and should find the going easy. G. J. H.

## MARIE GASPER AND CO.

Theatre—Greenpoint.

Style—Singing.

Time—Fifteen minutes.

Setting—In two.

Marie Gasper, formerly of Gasper and Sindelar, is now forming a single singing act with a male pianist as accompanist. She is a good looking girl with to the variance of the jansett, "shakes a mean shoulder," and sings a "naughty blues." Marie Gasper makes her efforts to the rendition of comedy numbers, which she knows how to put over and adds a little more for extra effect. She is a singer who works with a lengthy blues number, and what an aptitude for singing that style of music that girl has.

As she walks off stage, she gives an exhibition of her chain to a place with the G. J. H. and S. J. K.

A good single act, while the vague for jazz and blues lasts. S. J. K.

## NEW ACTS AND REAPPEARANCES

(Continued on page 12)

## SOPHIE TUCKER AND CO.

Theatre—Colonial.

Style—Singing and Jazz Band.

Time—Twenty-five minutes.

Setting—In three (Special).

Sophie Tucker has one of the best acts of its kind in vandyville. With her is a jazz band, consisting of Jules Bufano, Eddie Richmond, Bobby Jones, Irving Rothschild, and Dan Alvin, all lively-looking young men and excellent musicians.

The setting is laid in the living room of an apartment, where the boys, on the rise of the curtain, are talking about the riches they have acquired in playing with Miss Tucker for one year. They decide that they won't play any more.

On Miss Tucker's entrance, they tell her this, whereupon she starts to hum a jazz tune. One by one, the band members to the jazz and join her. The rest of the act consists of singing by Miss Tucker, with the band's accompaniment; also a few selections by the band. Some patter between Miss Tucker and the orchestra leader is included in the act.

The act is set very nicely, and one costume, a silver shining butterfly evening dress, worn by Miss Tucker, is breath-taking, because of its splendor. The offering scored a sensational hit with the audience, and will undoubtedly give a very good account of itself in any house along the circuit.

G. J. H.

## "WISHING"

Theatre—Greenpoint.

Style—Tobacco.

Time—Twenty-five minutes.

Setting—Special four.

An girl acts go, this one is neither above nor below the average.

The cast contains five women and three men. The act is built up around the powers of a certain sealed bottle, which has inside it a genie who has been imprisoned there for years. The juvenile, Bob by name, opens the bottle, and the genie springs forth ready to obey whatever Bob wishes for. He and the girl get her. He wishes for a house and he gets that. "Then, of course, there must be a boy and a girl to share the house," the girl act is complete without that. Finally, friend genie, tired of gratifying wishes, returns to his bottle. The young couple are happily married and the act is over.

An old rube character takes all the honors there are in this act, for he supplies all the comedy. The juvenile and juvenile also well and does share to put the act over. The four chorus girls sway and strut as chorus girls usually do, neither better nor worse than the rest.

All in all, the act is fairly entertaining and should continue to do in the smaller houses. S. J. K.

## HARRY LARNED

Theatre—Proctor's 23d Street.

Style—Circus act.

Time—Ten minutes.

Setting—Full stage.

Larned is a cycling comedian who, in his style of work, suggests for ever copied and famous Joe Jackson. By the way, we do not mean he follows Jackson's routine, but that he always a suggestion for the well known comedian. He uses several trick wheels and gets a lot of comedy out of them. While he is on the stage, he has no means a novelty, Larned has so arranged his act that he is bound to make his act popular in any house.

As an opening act, Larned should find the going easy. S. J. K.

## JEAN CHASE AND CO.

Theatre—Greenpoint.

Style—Farce.

Time—Thirty-five minutes.

Setting—Four married couples.

There are very few sketches that evoke applause. Still fewer evoke both laughter and applause. But, among those rare ones this act deserves a prominent place. It is a riot of fun from start to finish, and every line is a laugh.

The plot, on every day affair, is expertly handled by the writer. It tells of a married couple, Peggy and Bill, who arrive in their new home and prepare for the first night together. Peggy is rather shy, for she is, in her own words, "not used to it yet," and Billy's attempts at love-making rather frighten her.

In a huff over not getting the kiss he wanted, Bill leaves the house. Enter a strange woman, who mysteriously asks if it is too late to stop the wedding. Peggy, by this time, is thoroughly frightened, and when the woman tells her that she is Billy's fourth wife and the mother of his six children, you can easily imagine Peggy's state of mind.

Then enters a strange man who, at first sight appears to be a burglar. He says he is and that's more claims to it than most of Billy's game. He informs Peggy that Bill is known to the underworld as "The Bull," the slighest hint in the business. After divulging several such unpleasant secrets, he departs, leaving Peggy almost distracted.

The finishing touch is added when the other woman re-enters and informs Peggy that the only way to quiet Billy when he starts to make love is to snore.

Many complications then ensue. But it finally turns out that the strange couple are friends of Billy's, who are happily married. They tell Peggy that they had only been playing a practical joke upon her to retaliate for what Billy had done to them when they were married.

The sketch, very cleverly written, is a gem. In the hands of Miss Chase, it is a treat to watch. She is given able assistance by the other two players in their roles. This act will, unless we miss our guess, be on the big time within a matter, for not only is it highly funny, but it is excellently acted. S. J. K.

## COLLEGE QUINETTE

Theatre—Harlem Opera House.

Style—Singing and instrumental.

Time—Fifteen minutes.

Setting—In two.

Four men and one woman constitute the act, which is dotted for better time than it is playing at present. The main part of the act is done in two, with a long representation of Irish room in a college.

One of the five plays the piano and sings with the others.

The singing is good. Another handles the comedy end of the turn excellently and keeps the laughs coming all through the act. This same comedian brisques John McCormack and Gail-Curren in a manner that is a treat with any audience.

The closing hit, in one, is announced as the "Overture" from "The Merry Widow" and the Pheasant," on a sign-board. The five all play brass instruments in this number, with the comedian leading from a box which formerly contained 275, or more, dollars. Following the theme of the "Pheasant" and "The Overture," they played a burlesque on that theme, and it was a hit. It is sure-fire and a finish and is a deadly comedy closer to a good comedy act. G. J. H.

## CAMERON DE-VITT AND CO.

Theatre—Greenpoint.

Style—Comedy Sketch.

Time—Twenty minutes.

Setting—Four (Special).

An old-fashioned plot, if properly handled, can be used and made to look new if this act is any criterion. While the plot is evident throughout, the audience was interested and enjoyed its unfolding than in the plot itself. The sketch has the saving grace of being witty, well acted, and interesting.

DeVitt plays the part of a young bachelor whose bank account has been his aunt. She has picked a wife for him, whom he has never seen. In a quandary, he calls upon a doctor friend but what does the doctor do?

Enter a girl, looking for room sixteen. Wrong room. She goes downstairs, falls, hurts her head and suffers aphasia. She re-enters the room and addresses our young bachelor friend as "hobby dear." She believes that they have been married and are the parents of several children. Enter the doctor, who diagnoses the case and decides that hobby must keep up the farce. When the girl reveals her mind there is trouble in the air, but she is delighted and the girl returns out to be the wife that she wanted.

It is love and kisses from then on and the play ends thus, with the company asking the audience if they are satisfied. The scene and honest supporting DeVitt do well and make a contentous tour for us. A clever act, certainly done well. S. J. K.

## SHANNON, BANKS AND CO.

Theatre—Harlem Opera House.

Style—Singing.

Time—Sixteen minutes.

Setting—Full stage.

Shannon, Banks and Company will never do for anything but the small time. This act, which consists of two men and a woman, follows the general rule of "hoke" acts to the extreme. "Hokum," when it contains something clever and original, is always enjoyable, but the "hokum" offered in this play is hopeless.

There are a few good spots in the act. The tumbling of the men showed that they have ability in that line. We would like to try the other two in a routine, for, as a comedy act, it simply isn't there. G. J. H.

## ROWLAND AND MEEHAN

Theatre—Audubon.

Style—Irish patter and singing.

Time—Ten minutes.

Setting—In one (special).

Johnny Rowland, who recently did a single, is using the same makeup and dress in his new act with Meehan. He is doing the same opening as well as a number of stunts that were popular in his single. Meehan is a young man, who sings and sings a good Irish tune. Rowland also sings well.

The patter is pleasing and the singing goes over nicely. The act will easily be able to give a good account of itself in the better class houses. G. J. H.

## KANE, MOREY AND MOORE

Theatre—Proctor's 125th Street.

Style—Aerobatic.

Time—Ten minutes.

Setting—In two.

Despite the Irish names, only one of the three is really Irish, the other two are Japanese. But, names or no names, they are good. They given credit for most of their most unusual stunts are to be seen in vandyville. Every stunt is a surprise and the ending one is nothing short of marvelous.

The act can fit into any bill. G. J. H.

# THE NEW YORK CLIPPER

Founded in 1853 by Frank Queen  
Published by the  
CLIPPER CORPORATION  
Orland W. Vaughan, President and Secretary  
Frederick C. Muller, Treasurer  
1604 Broadway, New York  
Telephone Bryant 611-618  
WALTER VAUGHAN, EDITOR  
Paul C. Swinchart, Managing Editor

NEW YORK, DECEMBER 24, 1919.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.

Forms Close on Monday at 5 P. M.

**SUBSCRIPTION**  
One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

**ADVERTISING RATES FURNISHED ON APPLICATION**

Chicago Office—Room 501, State Lake Bldg.,  
HARRY F. ROSE, MANAGER.  
San Francisco Office—303 Market St.,  
E. CORBIN, MANAGER.

Address All Communications to  
THE NEW YORK CLIPPER  
1604 Broadway, New York  
Registered Cable Address: "AUTHORITY."

THE CLIPPER can be obtained wholesale and retail at our agents, George W. Brown & Co., New York Agents, 17 Green Street, Charing Cross Road, London, W. C. 2; and at the following foreign agents: 37, Avenue de l'Opera, Paris, France; George & Co., 122 Pitt Street, Sydney, N. S. W., Australia.

**Actors and Christmas**  
A Merry Christmas!  
To many actors, the Christmas season suggests adroit work more than merriment, and there are those—a minority, happily—who grumble at the holiday opportunities and wish they could spend their Yuletide in the way that other folks enjoy, around the family circle and away from the footlights and grease paint of the world of make-believe.

But, with all the work and lack of time for holiday reunions and festivities, the Christmas season should be a happy one for the actor, for his help makes the days lighter for thousands of folk who would find those same days lonely if the theatre doors were closed. The actors who have no family to spend Christmases with, those who must necessarily count every dollar they earn and spend sparingly, kiddies who look forward for months to where daddy will take them if they are good on Xmas day, all find the theatre their haven and feast along on the tide of Christmas good cheer through the medium of the theatre.

The actor helps many a heart to beat lighter and makes many a long Christmas shorter by his extra holiday performances. For the actor himself, this should indeed be a merry Christmas. Conditions in the theatre world were never more favorable than at the present time. The theatrical world is knowing a greater prosperity than ever in its history, and with theatrical prosperity, conditions for the actor are bound to improve in proportion. This prosperous condition tends toward more generous salaries and gives more work to the Thespian.

The theatrical world faces a bright and prosperous future, barring the unforeseen. So, with this knowledge, we know that our wish is not a phrase of empty words when we wish you all a Merry Christmas.

## CUT OFF WIFE IN WILL

The will of Joseph B. DeYoung, who conducted Young's photo studio, patronized by theatrical folk, cuts off his wife by will with \$5,000 and everything of his act. His one-half interest in the business is left to Matilda Wallace, his daughter. DeYoung stated that he owed her \$15,000 she had loaned him to invest.

# THE JAZZ

(With apologies to Poe)

By Myles E. Connolly

Berre—bang! Clerrr—clang!  
—With a bang, with a clang,  
Starts the jazz!

In the flare leaps a pair, flashing eyes and tossing hair!  
Here a frenzied figure darts, here a clinging couple starts!

Then the air everywhere  
Is a broken dazzling glare—  
Wild alarms and swinging arms,  
Streaks of blue and swirling flames,  
Mingling blacks and shifting reds,  
Score on score on the floor  
In the flare and dancing glare  
Of the jazz!

On they dance in a trance,  
On they prance a swift advance,  
To the clanging and the banging of the jazz.

Like a chant that comes pant,  
Dissonant and arrogant,  
Lender grows the music's call,  
Faster move they, one and all,  
As they sprawl and they crawl  
To the jazz!

Every note the tremulous has,  
Every sound of reed and brass,  
Every string and every ring,  
Every rap and every clink,  
Every whack and every crack,  
Every squeak and every shriek.

Comes out roaring, pouring, aching in the jazz!

To the thumping of the drum,  
Now they go and now they come,  
Now they stalk and now they walk,  
Now they giggle, now they talk,  
Now they stop and now they sway,  
Now they hop and now they stomp,  
Every twist and turning make,  
Like a snake in the brake,  
Oh, they crawl and oh, they shake,  
To the clanging and the banging of the jazz!

Fiercer roars the mighty din,  
Whistles, screeches, shrieking in,  
Now a jolt and now a bolt,  
Now a reel and now a spiral,  
Now a knock and now a shock,  
Now a howl and now a growl,  
To the clanging and the banging of the jazz!

Goes the banging and the clanging of the jazz!

In a crash and fiery dash,  
In a blaze and wild amaze,  
With a bang and with a shrug,  
With a pout and with a shout,  
With a hush and now a rush,  
Now they stride and now they glide,  
Now they swing and now they slide,  
To the clanging and the banging of the jazz.

Higher, higher, wild as fire,  
Through the roof and to the skies,  
Banging, clanging, screeching, roaring,  
Flies the jazz!

Through the roof and to the skies!  
To the skies—  
To the.....  
Now, lie.....now it dies.....  
Bang, bang,  
Clang, clang,  
Now it dies.....now it dies.....  
Dies the jazz!

## TWENTY-FIVE YEARS AGO

Edward C. Smith was manager of the Harlem Museum, New York. Richard Mansfield made a ruling that no member of his company should support the action of the day by stopping to acknowledge applause.

Joe. M. Gates produced the play "The Electrician."

Petrie and Ella were in England.

Sunday closing of theatres was agitated in Cincinnati, without success.

"Glimsda" was produced by Fanny Davenport at the Fifth Avenue Theatre, New York, supported by Melbaurn MacDowell, Theodore Roberts, Arthur Elliott, W. T. Doyle, Robert Cummings, and Sam H. Harris. Mr. Mary E. Barker, May Standish, and others.

## SHERRY TO OPEN AGAIN

Louisa Sherry, whose restaurant at Fifth Avenue and Forty-fourth street, had become world famous, and which closed early this year due to prohibition and other causes, is to re-enter the restaurant business by erecting a sixteen-story building at the street corner and Fifth street, which will house a restaurant, ball room, and private dining rooms in one wing and apartments for bachelors and families in the other two. There will be a courtyard separating the wings.

The new building is booked in new enterprise by the DuPonts and the DuPont hotel interests. The old Sherry was frequented by the greatest lights in the theatrical界 and the name is almost as well known in Europe as in America.

# Rialto Rattles

**WHEN CHRISTMAS COMES AGAIN!**  
—Will "Boo" Palmer still be shimmering? Will they still be blushing? Did songs? Will they still be telling jokes about the Ford?

Will the Orpheum Circuit still be expanding? Will we still be paying a war tax on tickets? Will there still be a war on ticket speculators? Will Henry Chesterfield still have that smile?

**A XMAS THOUGHT.**  
In these days of the H. Q. L., if you're foolish enough to hang up your stocking on Christmas Eve, someone will probably run away with it.

**NEW YEAR RESOLUTIONS:**  
The actor resolves never to hug again about his stage. The actor resolves to quit using gags about the war. Managers resolve to put no one in the opening or closing spot.

Press agents resolve to start a truer advertising campaign, as, for instance, "The Good Girl"—The Sottiest Musical Comedy on Broadway, or "The Mushroom Mystery—A Melodrama of the Trustless Kind; Anecdote no by All Critics."

**OUR OWN REVUE.**  
(Chorus of Theatregoers):  
We are the ones who pay to go  
Only in the theatre we see the show.  
Buying our tickets from one of the speed—  
War tax and premium—now, wouldn't it hurt!  
And after we've paid up, the thing that hurts most  
Is to find that our seat is behind a big post.

## UP AND DOWN MAIN STREET.

Frank and Milt Britton, purveyors of noise, have purchased a new set of keys for their xylophone; also a slide correct that does not work.  
"Fatty" Arbuckle visited our town last week to take part in the Friars' Frolic which some of our boys gave at the Opera House.  
Sam Fallow enjoyed a good sleep at "The Son-Daughter" the other night.  
Peggy Carter is cleaning up on the boarder and says she doesn't care any more whether the set plays cat wags.  
Mort Singer is looking over our town, and, if he likes it, he may move here.

## WITH XMAS GREETINGS—

A Merry Christmas to you all  
Who fight in Broadway's battle.  
If Santa is neglecting you—  
We'll present you with this Rattle.

## HEARD ALONG THE RIALTO.

"He says there's too many blue lines in my act, but I think he's color blind."  
"I'm getting a dress of shell-pink for the act, and he looks at a million dollars from the front."  
"I don't like to hug about myself, but five bows isn't so bad for a break in the act."  
"She doesn't look the same since her partner has been going out with that blonde."

## WHAT HAS BECOME OF—

The Tom-and-Jerry we used to drink at  
Songs of Hawaii!  
The nickelodeon?  
The fellows who said movies would kill vandell!

## WE'LL BE THERE.

A press notice says: "Every little girl attending Christmas week matinees of the greatest lights in the theatrical界 the costume worn by Peggy Wood." In that case, what is Peggy going to wear?

## STOCK NEWS

# AUSTRALIA LOOKS TO US FOR GOOD PLAYS AND ACTORS

American Companies Doing Exceptionally Well—Dislike of Anything English Still Very Strong—American Product Gets Preference and Will Continue to Do So

During the past season the traffic in plays from this country to Australia has become more profitable and larger than ever. Australians have always had a dislike for anything that reminded them too strongly of England and this is true equally with plays and players.

Since the war this feeling has, contrary to general opinion, not died out; but, rather, grown. Consequently, the managers of the stock companies and permanent players, of which there are many in the Antipodes, have been forced to go scouting for good material.

Naturally enough, like all the other nations in the world, in this as in everything else, they turned to America. The majority of the plays produced in Australia are the work of American authors and have been purchased from American play brokers. Also, a good many American actors

are seen in the companies that present these plays.

Among the managers who have been over here and have taken back with them a considerable number of plays are the Fullers, owners of the biggest theatrical enterprises in Australia, whose scope included every form of amusement, and Henry Tait, the latter having left this country only three weeks ago with a bundle of American plays. The names of these plays were not divulged, but it is known that a deal is now going on between managers of Australia on the one side and American play brokers on the other, whereby should the names of the plays that are in its future produced in Australia will be purchased from American brokers.

One of the things all plays that are in future produced in Australia will have been purchased from American brokers. One of the things all plays that are in future produced in Australia will have been purchased from American brokers.

### BLANEY ADD TO COMPANY

The Blaneys have added two more stock people to their company at the Yorkville Theatre here, where they are engaged. Ruth Lansing as "Not Too Night, Desiré." She opened last week in "The Light, Heart, and the Shadow," which opened last week. He will play in principal roles in several forthcoming productions.

### SOMMERVILLE COMPANY FILLED

Following is the roster of the company that is to open in Somerville, Mass., under the leadership of Clyde McArdie: Beth Howard, second woman; James Billings, leading man; Virginia Zellman, characters. The opening date or plays has not yet been given out.

### WOODS PLAYS RELEASED

A. H. Woods' last season success, "The Woman in Room 13," written by Sami Shuman and Max Mercia, and in which Gail Kane was starred, is to be given its first production in stock New York week, when "The Blaney Players, at the Yorkville, will present it.

### PAYTON REOPENS WITH "DADDY"

Corse Payton re-opened his stock company, which he has enlarged and strengthened, on Monday of this week at the Lexington Theatre, under "The Light, Heart, and the Shadow," which opened last week. He will follow with "Nothing But the Truth."

### "MIRACLE MAN" TO TOUR

The Benson Amusement Company, of New York, has announced that it will send out two companies of "The Miracle Man," which they are to send to the coast and through the middle west, respectively. They are engaging stock companies in Atlantic and will send the shows out this week. The companies will rehearse in their operating towns and will begin their tour when ready. The casts will be completed this week.

### "MAYFLOWER" RELEASED

"Mayflower," a new play which was given for the first time anywhere at the Auditorium Theatre, under "The Light, Heart, and the Shadow," which opened last week. The Livingston Players, or the Auditorium Players as they are known, are appearing under the name of November 24, has been released for stock use.

### WILKES BROTHERS TO BUILD

SEATTLE, Dec. 19.—The Wilkes Brothers, whose stock company has appeared here since 1918, and is at present occupying the Alhambra, are to build their own home here to be the permanent home of the Wilkes Players. The company, who was in the original Wilkes Players when they opened here, is still with the company.

### BESSEY COMPANY FORCED OUT

INDIANAPOLIS, Ind., 19.—The Bessey Players are no longer appearing here, having been forced to close because the theatre they had leased changed hands. They leased the Majestic for a six-week period with an option. After three weeks the theatre passed into the hands of the Lenwood Amusement Company and the Bessey Players were forced to move. They went to Chicago.

### JOINS BLANEY COMPANY

WILKES-BARRE, Pa., Dec. 22.—Caroline Morrison has joined the Blaney Players, appearing at the Alhambra Theatre here and opening to-day in "Daddy Long Legs." She is to play characters with the company.

### OSTRICHE SUIT DROPPED

The legal action brought last week by Muriel Ostliche against her parents, Mr. and Mrs. Abraham Ostliche, to recover the sum of \$22,400, which she claimed, was given to them to be held in trust for her until she became of age, has been discontinued, following the resumption of friendly relations between when Muriel demanded the return of the funds and her parents refused.

When the case was brought to trial, it was disclosed that Muriel Ostliche was a minor. Following a conference between parents and daughter in the court room, the case was discontinued after a settlement, the nature of which was not disclosed, had been made.

### DECKER KIN GET ESTATE

The estate of Kathryn Decker, who died of poisoning at Colombo, Ceylon, was left to her father and her parents refused. The will was last week probated with Surrogate Coburn, who ordered it appealed to the Supreme Court. It is expected that the estate will be settled for about \$10,000 in personal property.

## NEW ACTS AND REAPPEARANCES

(Continued from Page 10)

### "THE STRIKE"

Theatre—Harlem Opera House.  
Style—Comedy Playlet.  
Time—Twenty minutes.  
Setting—Full stage.

With a timely plot, well put together and set off by an abundance of good wholesome humor, "The Strike" is a comedy playlet, presented in two scenes by a well chosen company of seven people, bids well to take its place among the best acts.

The authors have struck a theme which, aside from being up to the minute, holds interest and provides entertainment, a rare combination, seldom found outside the walls of our legitimate playhouses.

The most essential element in play construction, that of a well defined struggle, is much in evidence. There are two factions, one composed of the wives of the nation, the other of the husbands. Both declare a general walkout. Such a thing provides for an abundance of humorous situations which have been well taken care of. Then there is the strike-breaker in the form of a dandy fellow called in by the husbands, of course. Here is where an unlooked for complication occurs, for it doesn't take the feminine or so-called "better half" long to find it out. The result is obviously very funny.

There is chance aplenty for good character acting, which is admirably handled. The whole thing is so well put together, there is no evidence of time-worn dramatic tricks or broken. In all, "The Strike" struck, and struck hard.

E. H.

### HARVEY AND CARROLL

Theatre—Madison.  
Style—Variety piano.  
Time—Forty-four minutes.  
Setting—In one.

Formerly of Harvey and King, has a new act along similar lines. His new partner, Miss Carroll, is an attractive woman, who plays the piano well and sings very well. Harvey presents a good stage appearance and possesses a very pleasing voice.

The repertoire consists of semi-classical numbers which are delivered excellently by the two. There are two numbers, one of which is used for an encore, that were used in the former Harvey and King team. One of these is a "rube" talking in song about the army. The other is the old comedy "quitar" number, which is very funny.

The act possesses class from start to finish, and should fit nicely into any bill.

G. J. H.

### GROCK GIVEN \$3,000 SALARY

Grock, the French clown, and his partner, who went into the Riverside bill last Tuesday and scored a hit, has been returned over the Keith circuit, playing six weeks in three contracts for three weeks each at the Palace and also, starting with the Colonial next week, he is to be headlined at two theatres for one week, doubling up on his work. He will receive a salary of \$5,000 per week, for playing two houses.

### VALAND GAMBLE BOOKED

Valand Gamble, the lightning calculator who has been contracted to tour around New York for some time, has been booked for a thirty-week tour of the Pantages time, beginning January 28.

### 49TH ST. GETS NEW HOUSE

Announcement of a new theatre to be built on the Palace site, 49th and Broadway, was made last week. The new firm has plans under consideration for another theatre here and one in Chicago. It is understood these houses will hold the names of Lafayette and the Decker Company, of which Arthur H. Gutzman is director. Gutzman has written the score for a comedy by Edward Ewing Towne, which has been engaged to head the cast.

### MAYME GEHRUE AND CO.

Theatre—Twenty-third Street.  
Style—Song and Dance Playlet.  
Time—Twenty-five minutes.  
Setting—Full stage.

Mayme Gehrue, formerly of the Gehrue Sisters, has surrounded herself with a cast of four character actors and is presenting a pleasing little playlet of a rather different nature. Although there are several inaccuracies in the plot of the thing and it is a general word, there is plenty of really clever material, to which is added Miss Gehrue's own cleverness and charm. Briefly, the plot of the piece is this: June has inherited a ranch from an uncle. Her father, a "Rube" drunkard, suddenly appears and tries to lure things to suit himself. Tim Casey, who brought her up, is still her protector, however, and sends her back after her. A Spaniard loves her and tries to buy her. Of course he fails. Jack, one of the hired hands, loves her, but is afraid to ask her for her hand. She, however, loves him and she can be his wife and all ends happily.

The turn has several specialties in it, including a song and a dance, both by Miss Gehrue; a vocal solo by Jack and a humorous monologue by Tim Casey. The playlet, as a whole, is excellent for he made himself a thoroughly loathsome figure. All concerned do very well, and the act is a good one in all, the act is a pleasing little vehicle in which Miss Gehrue can display her ability and charm.

E. K.

### GROCK AND PARTNER

Theatre—Riverside.  
Style—Variety clown.  
Time—Eighteen minutes.  
Setting—Full stage.

Grock went into the Riverside bill on the second day of last week, unprogrammed, having been invited in arrival from England.

Accompanied by a young violinist, attired in a tuxedo, he is offering a musical clown act that is one of the most entertaining handled to vanderbilt in quite some time.

Grock's opening costumes gives him a very close resemblance to Toot, but his work is of an entirely different nature. His other costume is a "hokum" full dress, with short tailed "dick" body and patched trousers.

Besides being one of the best clowns we have ever seen, Grock can also play the violin, piano and concertina in a way that is sure to entertain. In addition, offers some roasting bits that are exceptional. Grock also has a number of comedy gags that are original and clever.

Grock and his assistant are presenting a comedy act of excellent laugh and entertainment value. It is one that will be sure-fire on most any bill.

G. J. H.

### ADDING NEW HOUSES

Vanderbilt houses in Richmond, Va., Norfolk, Va., Reading, Pa., Easton, Pa., Reading, Pa., and Savannah, Ga., will be added to the present circuit of the Wilmer and Vincent Circuit. All of these will be completed and ready to open by September.

These houses, with the exception of the theatre in Richmond, will be booked by Fidelity Booking Agency, the largest manager of the circuit. The Richmond house will be booked through Jules Delmar. The new booking capacity of approximately 3,500 each.

The Wilmer and Vincent Circuit already includes houses in New York, Philadelphia, and New Orleans. The circuit embraces Pennsylvania and some southern Virginia. The circuit will also include Allentown, Pa., Utica, N. Y., and Norfolk, Va.





## PUBLISHERS GOING INTO THE MUSIC ROLL BUSINESS

Seven Big Houses Considering the Formation of Company to Manufacture Rolls—Word Rolls to Be Featured and Jack Bliss of the Q. R. S. May Manage Company

Seven of the large publishers of popular sheet music have for the past few weeks been meeting in secret conferences, at which a plan for the proposed formation of a big company to manufacture and sell music rolls has been carefully considered. The result of these meetings will doubtless be known within a few days when the formal announcement of the company's formation will probably be made.

The music publishers who either in person or by their representatives have attended these meetings are Shapiro, Bernstein & Co., Irving Berlin, Inc., Waterson, Berlin & Snyder Co., T. B. Harms & Francis, Day & Hunter, Leo Feist, Inc., M. Witmark & Sons, J. R. Remick & Co., all of New York, and F. J. A. Forster, of Chicago.

The original idea, according to report, was to have eight publishers in the new company, but after one or two meetings the Remick concern is said to have dropped out and since then the plans have gone along with seven.

Not an announcement regarding the business plans of the proposed company have been made and in fact the whole thing has been handled with much secrecy. It is said that the big feature of the proposed company's output will be the word roll, a mechanical reproduction which has caused much discussion in music circles recently.

The word roll is a separate and distinct from the usual musical notation, a mechanical reproduction on account of its big royalty earning power (six cents on each roll and twelve on the mechanical music), in addition to the fact that the copyright law gives the right of restriction to the words, the exclusive right of which can be disposed of to such reproducing firm or company as the copyright owner elects. The piano or music roll business has grown enormously in recent years, so fast that several of the reproducing concerns have amassed fortunes from the business and since the introduction of the word roll the business has increased by leaps and bounds.

### STASNY HAS BIG YEAR

A. Stasny, who surprised the public last year by flashing a big electric sign on Broadway displaying the titles of three of his successful songs, has had a big business year. In the popular field, "Girl of Mine," "Lullaby Land," and "My Love" have reached the top of popularity, and his new publication indicates that a still bigger year is ahead of him. The songs which are going to make "Will You?" "What a Wonderful Girl You Are" and "I'll Love You." The high-spirited numbers which he wrote are "I'm Waiting for Tomorrow to Come," "Dream Girl," and "Tell Me."

### BALL HAS ANOTHER HIT

In "Let the Rest of the World Go By" Ernest R. Ball has another big ballad hit. Ball generally can be counted on for such tributes at least one big success each year, and in the ballad he has a song which has started out like one of his famous hits. The Witmarks publish it.

### PUBLISHER IN AUTO SMASH

C. A. Grimm, the Chicago music publisher, is in the hospital as the result of an automobile accident. Grimm's arm was broken in three places.

The seven publishers who are seriously considering the formation of the music roll company own catalogs of great size and prominence in the musical world and these in addition to the consumption of other publishing concerns which are released for reproduction would give the new company a flying start.

While up to the time of the *Clippers* going to press it was impossible to learn if the company had actually been formed, matters had at least reached the stage where the engagement of a manager had been considered and an offer made to a well known man in the music roll business.

The man under consideration is Jack Bliss, who for years has been general manager of the eastern branch of the Q. R. S. reproducing company, which has met with great success in the business and incidentally has been among the leaders in featuring the word roll reproductions. Bliss is considered one of the leading men in the industry, and should be engaged, if the company is actually formed.

The man under consideration is Jack Bliss, who for years has been general manager of the eastern branch of the Q. R. S. reproducing company, which has met with great success in the business and incidentally has been among the leaders in featuring the word roll reproductions. Bliss is considered one of the leading men in the industry, and should be engaged, if the company is actually formed.

The piano or music roll business has grown enormously in recent years, so fast that several of the reproducing concerns have amassed fortunes from the business and since the introduction of the word roll the business has increased by leaps and bounds.

### COHEN CO. SUES ARTSMUSIC, INC.

The Harvey Cohen Music Co. has brought a suit at law against the Artsmusic, Inc. music house, in which it alleges that the song "Day is With You" by Neville Flesson and Albert Von Tilzer, is an infringement on the Cohen song of the same title.

The Cohen number, so the complaint states, was written last June, while the Artsmusic number was made its appearance until several months later. The Cohen company asks an injunction and damages.

### HARRIS' SONG SCORES

The new Chas. R. Harris' song, "Beautiful Night," is being featured by many of vanguard's best singers. The new number is well written, melodious and catchy within the capabilities of the average singer. It is one of the leaders in the Harris catalog.

### MAUDE FULTON WRITING SONGS

Maude Fulton, the actress playwright, is again demonstrating her versatility and has taken up songwriting for her first two numbers have recently been released by the Daniels & Wilson house. They are "Singspot" and "Love's Rainbow."

### FEIST MEN GET BIG BONUSES

Last week the Leo Feist, Inc. employees received their annual bonuses and each one received an amount which surpassed the one given the year before. The first employees' share in the profits of the concern and the great business done by the house during the year accounts for the big cash distribution.

The profit sharing plan in the music field was originated by Mr. Feist a number of years ago, and since its adoption the yearly amounts given the men has increased by leaps and bounds. All records for big bonuses were broken by this week's distribution.

### WOLFE GILBERT RETURNS

After a short tour of the Middle West vaudeville theatres, L. Wolfe Gilbert, the songwriter and publisher, is back in town for the holidays. During the vacation period he intends in addition to attending to his business affairs, to complete several new song compositions which he started while on his present vaudeville tour.

Gilbert's success on this trip has been greater than any he ever encountered and he will resume the tour as soon as the requirements of his business permit.

### N. Y. TO HAVE MUSIC WEEK

From February 1 until February 7, New York is to celebrate a "Music Week." This was decided upon at a meeting of the representative music leaders and patrons of music held at the offices of the National Bureau for the Advancement of Music.

"Music Week" will be an all inclusive campaign. Music in industry, singing in the theatres, clubs and schools, special concerts by vaudeville artists are to be among the varied activities.

### MAETERLINCK EXPECTED SOON

Maurice Maeterlinck, Belgian poet and dramatist, is expected in this country at the end of this week, or early next. He will be in France in the sixteenth. He comes here to attend the opening of his opera "The Blue Bird," which he and Albert Wolff wrote. The proceeds of the opera and Maeterlinck's lecture series will be devoted to several international charities.

### STERN PREDICTS BIG YEAR

Joe W. Stern, the music publisher, in speaking of the song business recently, said that the Stern house did more business during the past year than ever in the twenty-one years that the firm has been in existence. For the coming year Mr. Stern predicts that all music records are to be broken.

### FEIST HAS THREE HIT SHOWS

In "Monsieur Beaucaire" at the New Amsterdam, "True" at the Vanderbilt, and "Linger Longer Letty" at the Fulton, Leo Feist has three hit productions, an achievement rarely in these days. All three shows are selling out at every performance and the music of each of the pieces is selling the country over.

### WRITERS SHOWING SONGS

Charles and Neddie Fenton, known in vaudeville as Renard and Jordan, have been routed over the Pantages Circuit, which is showing their new act, "The New World Clerk." They were booked by the Jack Fox Agency and will feature the new Stern song hit, "Now I Know."

### STERN SONG FEATURED

Nat. Borden and Neddie Fenton, known in vaudeville as Renard and Jordan, have been routed over the Pantages Circuit, which is showing their new act, "The New World Clerk." They were booked by the Jack Fox Agency and will feature the new Stern song hit, "Now I Know."

### BERLIN SCORES BIG SUCCESS

Irving Berlin started his music publishing business a little over four months ago, and in the short space of time which has elapsed since then he has achieved a success that is truly remarkable. He has built up an organization now composed of one hundred and thirty employees and has established in addition to the publishing house on Broadway, fourteen large branch offices.

In building up his fine organization in this record-breaking time he has also written a collection of songs which are rivaling the popularity of any of his previous successes. "You'd Be Surprised" and "Nobody Knows" are country-wide successes, while "A Pretty Girl Is Like a Melody" and "Mandy" from the "Follies" are among the leading popular sellers of the year. The new songs, "Was There Ever a Pal Like You?" and "What a Day That Will Be," have started out like the famous Berlin hits of old, while the new Berlin blues singer, "I Left the Door Open and Daddy Walked In," is being sought by hundreds of singers.

All the Berlin employees were remembered at Christmas and substantial checks were distributed.

### \$100,000 OFFERED FOR SONG

Harry Von Tilzer was offered the sum of \$100,000 on the publication rights of his song hit "Carolina Sunshine" last week. The offer by the Von Tilzer song is a big success the country over, the sum offered is a record breaker, but Harry refused it without a tremor.

### GOETZL SINGS IN "APHRODITE"

Charles Goetzl, who supplied a number of the specially written songs for the Comstock & Gest production of "Aphrodite," has a beautiful number in "Alexandria," which is a big success of the production. The number is published by M. Witmark & Sons.

### FOX TO OPEN IN NEW YORK

Sam Fox, the Cleveland, O. music publisher, is in New York looking for a suitable location for the establishment of a branch office. He intends to open in Chicago as well as one or two others of the large cities.

### OLD YALE SONG DROPPED

By a vote of 866 to 841, Yale undergraduates, in a straw ballot counted recently, favored discontinuance of the old Yale song "Bright College" on account of its German origin. The German melody of "Die Wacht am Rhein" was dropped.

### CLEVER NOVELTY RELEASED

Sherman Clay & Co. of San Francisco, have released a clever novelty song entitled "Reaching for the Moon." The new number is by Arthur Fricke, with a cleverly written melody by Oliver Wallace, composer of "Hindustan."

### TED LEWIS IN PICTURES

Ted Lewis, the jazz king, is to be seen on the screen and is posing in a number of motion pictures, including the B. C. Nine Co. are distributing in connection with a big song popularizing drive recently inaugurated.

### FOX HAS NOVEL SUBTITLE

Sam Fox has coined a clever sub-title, which he is using in connection with his new song, "My Cairo Love." He calls it the "opera-style" song hit.

### BUSY YEAR EXPECTED

Music men are without exception expecting a record-breaking year. The year is connected with the publishing business is planning a big campaign shortly after Jan. 1st. Writers are coming out in great numbers and publishers are predicting a record-breaking year.





# Merry Christmas

We cordially extend the season's greetings and invite you to call or write for the orchestration in any key of—

## PATCHES

*The  
Fox Trot  
Sensation*

*By* LEE S. ROBERTS  
*and* J Will Callahan

*Published by*  
G. SCHIRMER  
New York



*Christmas! The Season of precious  
memories - memories of childhood -  
childhood with its PATCHES*



**JOE ROSE**

**HARRY KOLER**

**NORMA BELL**

**BRAD SUTTON**

**MISS LORRAINE**

**WENDELL MILLER**

**HAZEL HARGIS**

**ESTHER IRWIN WOOD**

**HELEN ADAIR**

**B.F. KAHN  
OUR  
SANTA CLAUS**

**B. F. KAHN  
AND HIS  
UNION SQUARE  
THEATRE CO.**

**WISH EVERYONE  
A MERRY CHRISTMAS  
AND A  
PROSPEROUS NEW YEAR**

The La Toy Brothers will sail for England March 1.

Florence Randall will do a new act with Fred C. Harris.

Henry Ashford has been added to the cast of "Scandal".

Miss Miller has joined Roscoe Ailes in his vaudeville act.

Marie Cahill will return to vaudeville shortly in a new act.

Bary and Howard will open out of town next week in a new act.

Marjorie Shield opened her new act last week called "The Cat".

Sophia Wright has been engaged for a role in "The Purple Mask".

Vivian Tobin has been engaged by Henry W. Savage for "Shaving".

Murray Fink is now affiliated with Sam Keeler, billing Sidney Clark's place.

Jack Gravin has been routed over the Low time in his new novelty single.

Walter Messenger is in San Francisco in advance of "Up in Mabel's Room".

Florence Tempest is suing Joseph K. Shea for divorce. She asks no alimony.

Frederick Arthur has been engaged by Earl Carroll for "The Way to Heaven".

The Royal Marimba Band has been engaged by the Palace Hotel, San Francisco.

Ellie Glodis, English male impersonator, is here to play some vaudeville time.

Gertrude Barnes is returning to the stage after an absence of eighteen months.

Bo Palmer is rehearsing a new act with which she will open about January 1.

Arthur Keale, the vaudeville writer, is collaborating with Louis J. Fay in writing songs.

Virginia Earle, of "The Velvet Lady" cast, is seriously ill in a hospital in Milwaukee.

Harry Nugent took up the advance work of the "Mischief Makers" in Trenton Monday.

Charles Belmont Davis has been engaged as a writer of scenarios by Myron Selznick.

Nino Piccus is suing Herbert Evans for compensation, due him for booking "Submarine P.T."

Franklyn Ardell is to be seen shortly in a new sketch written for him by Sannal Shuman.

Clarence H. Mackay has been elected president of the New Boston Symphony Orchestra.

Dolores will be starred in the new play that F. Zeigfeld and Walter J. Kinglsey are writing.

Mabel Tallafiere will be seen in vaudeville soon in a playlet called "And There Was Light".

Billy Kowl is rearranging the cast, and putting new numbers in the "Bringing Up Father" show.

Paul Burns, the comedian, has been added to the cast of "The Greenwich Village Follies."

Ted McLean presented three different acts last week in which he and Genevieve Lee appeared.

Jimmy Watts will appear in "The Midnight Whirl" as well as at "The Greenwich Village Follies."

## ABOUT YOU! AND YOU!! AND YOU!!!

C. A. Hoehn and Julia Phillips, both professionals, were married in Nashville, Tenn., recently.

Byrnes and Jennings have been routed over the W. V. A. time in their new act, "By the Way."

Gordon and Key will open in a new act, written by Henry March, next week on the Keith time.

Harry Houdini, who has been in California making pictures, returned to New York last week.

Chasler Ross is now doing the publicity for the Princess Theatre, managed by Comstock and Gert.

Wish Wynne has six weeks left of her contract with the Keith people, calling for \$1,600 a week.

Joan Wincham has been added to the cast of Victor Herbert's latest opera, "My Golden Girl."

Fritz Adams has joined the cast of "The Master Thief," with Francis X. Bushman and Beverly Bayne.

Jack Welch is now connected with the Selwyns, having severed his connection with H. H. Frase.

Margaret Severn has left the cast of "Linger Longer Let's" in order to appear in "The Whirlwind."

The Hansford Family have been signed as one of the features of the Sells-Floto circuit for the next season.

Irving Dillon has returned to the Alcazar Opera Company in San Francisco, after an absence of eight years.

Kerico Caruso and his wife last week became the parents of a baby girl, born on Thursday the 18th.

T. L. Corwell, formerly with the L. L. Voeberg Orchestration Service, has opened an office in Philadelphia.

Oestp Dwyer, author of "Nips," will succeed Emanuel Richter as art director of the Jewish Art Theatre.

Bill Garry is managing one of the "Bathing Girls" shows and has temporarily abandoned singing.

Cyril Scott has been engaged for a role in "Mama's Affairs," the Harvard prize play. He completes the cast.

Gail Kane has left the cast of "The Woman in Room 13" to be starred in a production by Frank Reicher.

The Romanos, Fred Kornau, and Zimma, three German acts, have sailed for Germany to play dates there.

Vivian Delmore, in private life Miss Lillian Glitt, will be married on Christmas to John Rowan of St. Paul, Minn.

May Hixon reports that her dancing school in Elizabeth, New Jersey, which she recently opened, is successful.

Sadie McDonald, of the vaudeville team of Charles and Sadie McDonald, is recovering from the effects of an operation.

Rudyard S. Ussell, president of the R. S. Ussell Corporation, is back in New York after a tour of the middle west.

Bill Dooley, who formerly did a "single" in vaudeville, is rehearsing a new act in which he will be assisted by two girls.

Jack Hazard is to be featured by Charles Davidson in "The Night Boat," which opens in Baltimore on January 29.

Winale Jones, a niece of Kitty Gordon, has been introduced into the act, and her daughter, Vera Bernhardt, are doing the act.

Yvonne Garrick has been engaged by Carlo Lenti to appear with him in his Frank plays at the Lenoir Little Theatre.

C. A. Grimm, of the C. Albert Grimm, Inc. of New York, was injured in an automobile accident in Chicago last week.

W. F. Tinsley and Colella Middleworth have been signed with the "Bringing Up Father" show by the Bennett Booking Agency.

Marie Colobrock, leading lady with Lee Carillo in "Lombardi," was married on December 15, to Paul T. Carroll in San Francisco.

Otto Bruck and Marie Green, both members of the orchestra in the Palace Theatre, Little Rock, Ark., were married on December 7.

Mr. and Mrs. Blythe, both members of the Littlejohn United Shows, announced the birth of a boy, at Elbe, Alabama, on December 4.

Allen Edwards and Ruth Mabre replaced Harry Paulsen and Marie Francesconi in the cast of the number one "Listen Lester" show.

Sidney Clare has severed connections with Sam Keeler and the Grand building and is now connected with the office of Arthur Lyons.

Alfred J. Moore, leader of the U. S. Jazz Band, will leave the act on the completion of his tour to run for a political office in Massachusetts.

Alison Schenck was given a reward of \$100 for finding a bracelet lost in the Hudson Theatre by Mrs. Joseph Widener, of Philadelphia.

Mel Travers and Irene Douglas have started a new act called "Morning Glory," by Grace Bryan.

Alfred Lunt and Helen Hayes, who have been out of the cast of "Clarence" for several days because of illness, have resumed their roles.

Edith Bellis, Chicago playwright, will have one of his comedy-dramas called "A Spring Surprise," produced at one of the top theatres soon.

Harry Tighe, formerly with Sylvia Jesson, is rehearsing with a new partner, Alma Francis, playing the tenth partner he has had in five years.

Ted Fletcher, of Fletcher and McKinnay, and Buster Edwards, comedienne with the "Ole Lady Gloria," were married in "Frisco on December 4.

Francis Murphy, a singer of Los Angeles, has filed a petition in bankruptcy with the U. S. District Court. His liabilities are \$2,000 and his assets \$60.

Ottokar Bartik, ball master of the Metropolitan Opera House, will produce a spectacular show for the Coliseum, Chicago, during the coming Spring.

Frederick C. Schanberg, manager of the Maryland Theatre in Baltimore, was tendered a testimonial dinner in his honor by the Maryland Country Club last week.

Fred Walters, in advance of "Friendly Enemies" closing last week at Concordia, Kan., and returned to New York. The show will close at the same place. Walters will go out ahead of another Broadway show.

Gray Bolton and George Middleworth have been commissioned by Belmont and Gert to write a new play for them to be produced in the Spring.

Helen Pansell, touring the Orpheum Circuit with the Winter Garden Vaudeville Company, has been asked to be married to Lieut. Leroy Campbell on Christmas Day.

Hugh W. O'Connell is recuperating after being ill with pneumonia at a hospital in Hutchinson, Kansas, and will return to the "Twine Bole" company, in which he is the juvenile, in Los Angeles.

Joe McManis, the Irish tenor, has joined the Colburn Minstrel Show, after an absence of three years from the company.

Bartelmeu Doyle (Charles Barthelmeu) and Miss Claire Freeman, both members of Comstock and Gert's "Ole Lady Gloria" company, were married in Pittsburgh, Pa., last week.

Glenda Driscoll, claiming to be a film actress, caused the arrest last week of Ernest Rogers, who is supposed to be a professional ball player, on the charge of felonious assault and robbery.

Mark Under and company, in their playlet "The Wager," have returned from New England and have been booked for a return engagement over the entire Moss time, beginning December 18.

Hatty Derling, wife of Herman Becker, is to return to the stage in Herman Timberberg's "The Chances of Chance" and "Oh, Lady, Lady" company, were married in Pittsburgh, Pa., last week.

Theodore Wardell, Edith Allen, Charles Clear, Frank De Mont, Gracia De Mont, Arthur Miller, Tom O'Hare, Marie Louis, George Chasler, and "Chasler and Chasler," Libby Kipp, Eda Marie Wend, have been engaged for "The Grass Widow."

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Elizabeth Marbury, who served overseas for the K. of C., and also arranged for the K. of C. and have been booked for a return engagement over the entire Moss time, beginning December 18.

Happy Christmas and a Happy New Year

RELEASED!!

The Big Song Hit From  
"The Better 'Ole"

# When You Look In The Heart of a Rose

The Song Hit of That Famous Show Hit

By Marion Gillespie and  
Florence Methven

**YOU  
CAN'T GO  
WRONG WITH A  
"FEIST" SONG**

**SING A  
"FEIST"  
SONG. BE A  
STAGE HIT**

## LEO FEIST, Inc.

711 Seventh Avenue,  
New York City



A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

**BOSTON**  
181 Tremont Street  
**MINNEAPOLIS**  
Lyric Theatre Building  
**SEATTLE**  
301 Chickering Hall  
**NEW ORLEANS**  
118 University Pl.  
**ST. LOUIS**  
Calumet Building  
**CLEVELAND**  
Eliason Building  
**BUFFALO**  
485 Main Street  
**INDIANAPOLIS**  
122 Pembroke Arcade  
**MILWAUKEE**  
134 Grand Avenue

**CINCINNATI**  
710 Lyric Theatre Bldg.  
**PITTSBURGH**  
312 Camerphone Building  
**SAN FRANCISCO**  
Pantigosa Theatre Building  
**CHICAGO**  
Grand Opera House Building  
**PHILADELPHIA**  
Globe Theatre Building  
**DETROIT**  
213 Woodward Ave.  
**TORONTO**  
181 Yonge Street  
**KANSAS CITY**  
Gayety Theatre Building  
**LOS ANGELES**  
836 San Fernando Building  
**PROVIDENCE**  
511 Caesar March Bldg.



Here's Christmas and a Happier New Year

A SENSATION!

THATS ALL!

THE

# VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"

GET IT BEFORE IT GETS YOU!

YOU  
CAN'T GO  
WRONG WITH A  
"FEIST" SONG

SING A  
"FEIST"  
SONG. BE A  
STAGE HIT

## LEO FEIST, Inc.



711 Seventh Avenue,  
New York City

A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

BOSTON  
181 Tremont Street  
MINNEAPOLIS  
Lyric Theatre Building  
SEATTLE  
301 Chickering Hall  
NEW ORLEANS  
118 University Pl.  
ST. LOUIS  
Caiumet Building  
CLEVELAND  
Elliptical Building  
BUFFALO  
488 Main Street  
INDIANAPOLIS  
122 Pembroke Arcade  
MILWAUKEE  
134 Grand Avenue

CINCINNATI  
710 Lyric Theatre Bldg.  
PITTSBURGH  
312 Camerphone Building  
SAN FRANCISCO  
Pantages Theatre Building  
CHICAGO  
Grand Opera House Building  
PHILADELPHIA  
Globe Theatre Building  
DETROIT  
213 Woodward Ave.  
TORONTO  
193 Yonge Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
834 San Fernando Building  
PROVIDENCE  
511 Caesar Mich Bldg.

Happy Christmas and a Happy New Year

THE  
WONDER NOVELTY SONG

# FRECKLES

Words by Cliff Hess and Howard Johnson

Music by Milton Ager

EVERY ARTIST WANTED EXCLUSIVE  
RIGHTS TO THIS ONE

YOU  
CAN'T GO  
WRONG WITH A  
"FEIST" SONG

SING A  
"FEIST"  
SONG. BE A  
STAGE HIT

## LEO FEIST, Inc.

711 Seventh Avenue,  
New York City



A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

BOSTON  
181 Tremont Street  
MINNEAPOLIS  
Lyric Theatre Building  
SEATTLE  
301 Childrens Hall  
NEW ORLEANS  
110 University Pl.  
ST. LOUIS  
Carnegie Building  
CLEVELAND  
Edgemoor Building  
BUFFALO  
485 Main Street  
INDIANAPOLIS  
122 Pembroke Arcade  
MILWAUKEE  
124 Grand Avenue

CINCINNATI  
710 Lyric Theatre Bldg.  
PITTSBURGH  
312 Camerphone Building  
SAN FRANCISCO  
Pantages Theatre Building  
CHICAGO  
Grand Opera House Building  
PHILADELPHIA  
Globe Theatre Building  
DETROIT  
213 Woodward Ave.  
TORONTO  
185 Yonge Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
836 San Fernando Building  
PROVIDENCE  
511 Caesar Mich Bldg.

Merry Christmas and a Happy New Year

'Twill Charm Your Heart

GET IT TODAY

# I Know What It Means To Be Lonesome

(I'M LONESOME, SO LONESOME FOR YOU)

By Kendis, Brockman and Vincent

You'll Love Its Rare Melody

**YOU  
CAN'T GO  
WRONG WITH A  
"FEIST" SONG**

**SING A  
"FEIST"  
SONG. BE A  
STAGE HIT**

## LEO FEIST, Inc.



711 Seventh Avenue,  
New York City

A Stone's Throw from the Palace Theatre

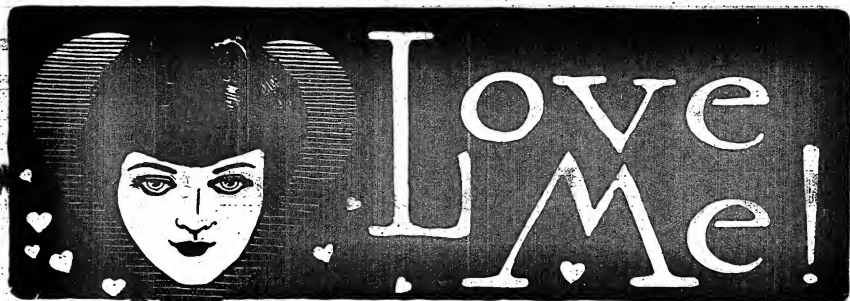
Next to the Columbia Theatre

BOSTON  
181 Tremont Street  
MINNEAPOLIS  
Lyrie Theatre Building  
SEATTLE  
301 Chickering Hall  
NEW ORLEANS  
118 University Pl.  
ST. LOUIS  
Calumet Building  
CLEVELAND  
Elkstone Building  
BUFFALO  
485 Main Street  
INDIANAPOLIS  
122 Pembroke Arcade  
MILWAUKEE  
154 Grand Avenue

CINCINNATI  
710 Lyrie Theatre Bldg.  
PITTSBURGH  
312 Cameron Building  
SAN FRANCISCO  
Pantages Theatre Building  
CHICAGO  
Grand Opera House Building  
PHILADELPHIA  
Globe Theatre Building  
DETROIT  
215 Woodward Ave.  
TORONTO  
193 Yonge Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
806 San Fernando Building  
PROVIDENCE  
811 Caesar March Bldg.







ARTIST COPY  
**LOVE ME**

Lyrics by  
**HARRY D. KERR**

Music by  
**J. S. ZAMEONIK**

*Value Moderate*

*Andante*

I long to kiss and ca - res - Some  
On - ly two words, dear, can bring - Joy

one near me, My yearning arms long to press - Some one  
and glad - ness, On - ly two words, dear, can bring - Heart's in

dear - ly; I long for love in re - turn, - So I'm learn  
and - ness; Won - der - ful charm they con - trol, - So I'm yearn

ing Words that I may ask you some day, Two ten - der words that say on - ly,  
Just to give me two words to bless Our fu - ture hap - pi - ness on - ly

**REFRAIN**

Love me while love - shies are blue, Love me as I'm lov - ing you; Love me when  
threads of gold - en Change to a sil - very hue, on - ly Two lit - tle words there will

be, - Bloom - ing thru e - ter - ni - ty, Keep them ev - er green, dear, Oh, what they  
mean, dear, Heart of my heart, Love me heart, Love me.

The Operastyle  
Song Supreme. A  
wonderful sway-  
ing waltz melody,  
dreamy and haunt-  
ing.

Write or wire  
for orchestration  
in any key.

Copyright MCMXIX for Sam Fox Publishing Co., Cleveland, O., U. S. A.

International Copyright Secured.

Copyright for Europe and British Empire (excluding Canada) Bowditch & Co., London.

**Sam Fox Publishing Co.**



# One Sweet Day



## ARTIST COPY ONE SWEET DAY

Lyrics by  
HARRY D. KERR

Music by  
J. S. ZAMECNIK

*Slowly, with expression*



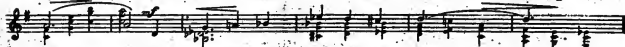
There's a day in my heart that fond mem'-ry on - dears, A day that is sweet - er than  
It is sweet to re - mem - ber the love in your eyes That shines like the sun - beams so



all; fair For it brought me your love I have cher - ished for years, Each  
And the fond thrill of joy, as for - ev - er I'll prize, For



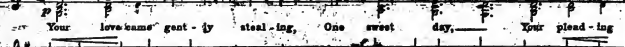
mo - ment and hour - I re - call; My one day I hold near di -  
that day you an - swered my prayer; Just like Heav - en's bless - ing a



wine, Was when our lips met, Love of mine.  
One sweet day brought you and your love.

### REFRAIN

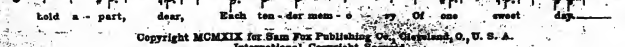
*Expressively*



Your love came' gent - ly steal - ing, One sweet day, Your plead - ing



eyes re - veal - ing Love's path - ways, Glose to my heart, dear, Love will



hold a - part, dear, Each ten - der mem - o - ry Of one sweet day

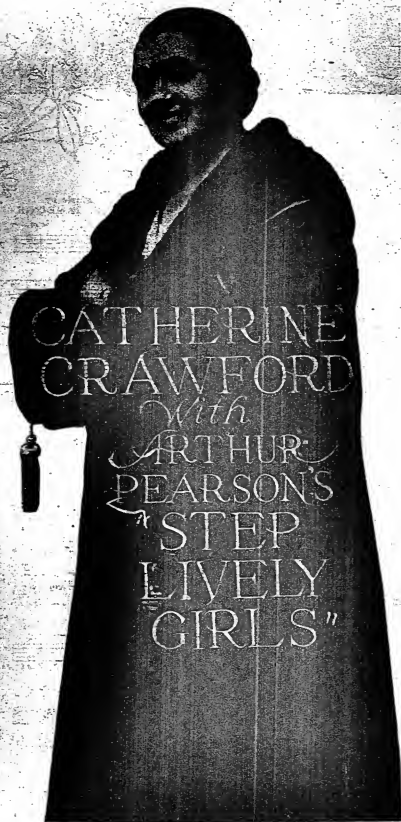
Copyright MCMXXIX for Sam Fox Publishing Co., Cleveland, O., U. S. A.  
International Copyright Secured.  
Copyright for Europe and British Empire (excluding Canada) Duxworth & Co., London

The One Great  
Melody Ballad that  
brings back the  
tender memory of  
that One Sweet  
Day.

Write or wire  
for orchestration  
in any key.

Cleveland U.S.A.

# GREETINGS



CATHERINE  
CRAWFORD  
*With*  
ARTHUR  
PEARSON'S  
"STEP  
LIVELY  
GIRLS"

# FILMS WILL AID GOV'T FIGHT BOLSHIEVISM

## COMMITTEE CONERS WITH OFFICIALS

WASHINGTON, Dec. 20.—A committee of motion picture men, headed by William A. Brady, came to Washington this week and conferred with a number of Government officials, among whom were Vice-president Marshall, Secretary of Interior Lane and the joint committee on education of the Senate and the House, with the result that a "propaganda of Americans" is to be started in the West. The motion picture producers, distributors and exhibitors, will co-operate with the government in fighting Bolshevism, by educating through the screen, the foreign born and those native born of the United States who are wavering in their support of the Government, mainly because of ignorance. The idea was suggested by the motion picture men.

"American history, American spirit, and American traditions will be presented and depicted in a manner which will cause the flame of patriotism to burn brighter, than ever in the breast of the public."

William A. Brady, in explaining the purpose of the motion picture producers, distributors and exhibitors in presenting the plan, said that they do not expect that it will be financially successful, but all they want is the opportunity to produce dramas that will educate the public, and that some Government authority will sanction and support these films.

"Among the film men present were: William A. Brady, John C. Fiske, Gabriel L. Hess, Wm. B. Altman, Lewis J. Selznick, C. C. Pettibone, William Wright, P. A. Powers, Oscar A. Price, Frederick H. Elcott, Jack S. Connelly, Paul E. Krieger.

## GET MOVIE TALKS

"Chinese Classics, Inc., last week announced it had secured the distribution rights of the Charles Urban movie chats, a series of single-reel subjects on current topics. Several topics constitute the releases, which will be made weekly. The same firm acquired the Kinetograph, a vast variety of investigations."

## FILM DOES \$14,226

Box-office receipts for "Madame and Emmeline" as the film attraction, and "The Battle of Britain" amounted to \$14,226. Receipts for Sunday night, totaling more than \$4,000, breaks the house record. The Frolic will continue share for six more weeks.

## JUNE ELVIDGE SIGNED

June Elvidge, who finished her contract with the World, and did not renew it, which company was merged with the Republic, has been signed by the Mayflower Photoplay Corporation to appear in the featured role of "The Law of the Yukon," based on Robert Service's poem.

## GREIFBACH BACK AT WORK

NAGATI, B. L. Dec. 19.—D. W. Griffith and his company, part of which was, for a time given up as lost during a harrowing search, are now at work here trying to make up for lost time.

## MOSS RUNNING BIG FEATURE

The pictureized version of Richard Harding Davis' story, "Soldiers of Fortune," which was the week's big feature, is being shown at the Strand.

## DEMSEY BETTER BE CAREFUL

A grudge match in which David Selznick, son of Lewis J. Selznick, motion picture producer, and Harry Reichbach, personal representative of Clara Kimball Young, were the central figures, was staged for the edification of the non-day in the grill room of the Hotel Astor last week.

While the second fight occurred between the pair, the first bout having been held before. Both engagements, according to the witnesses, were short and lively, and possessed with all the ramifications of a real serial-warrior. In each case the contestants were separated by friends and waiters.

According to young Selznick, in the first set-to his glasses were broken, and it is reported that in the second Reichbach carried away a discolored eye. Both claim the victor of the decision, although Selznick declares it a draw.

"It is said that the trouble grew out of alleged damaging stories circulated about each other's business. Young Selznick asserts that Reichbach had released for publication a news story reflecting on his father. Reichbach admits having written an article in which he set forth some of the "misdeeds" of the film Selznick, but alleges he did this only after the Selznicks had spread reports regarding the business misdeeds of the latter's father, Mr. Cong.

When Reichbach learned that he was likely to be a pugilist set-to he ascribes the fight to the fact that he had seen his and left word with the telephone operator that he could be found at the Astor grill every day at noon if anybody cared to call upon him. The encounter followed.

## ALEXANDER FILM CO. FORMED

The Alexander Film Corporation, "recently organized in London, has secured the first American representative in England for the Fox Film Corporation, has taken up headquarters on the fourth floor of the Leavitt building, 126 West Forty-sixth Street. They will release five big spectacles in February and in conjunction, will do the physical distribution for one of the standard releasing organizations now operating throughout the United States and Canada.

## GOLDWYN COMPLETES FILM

Goldwyn Pictures has completed "Oceans' Worth of Humankind," a short story by Octavia Morley Cong, who is under contract to write four stories a year for Goldwyn. Midge Kennedy is starred, and the film was directed by Harry Beaumont.

## STRAND HAS KIDDE FEATURE

A Christmas offering, presented by a juvenile cast at the Strand Theatre this week, is entitled "Widening in Goose Land." It was staged under the direction of Ad Newberger and written by Mollie Teicher. Twenty-five youngsters are to take part.

## ENID BENNETT RETURNS TO WORK

Enid Bennett returned to the Thomas H. Ince studios last week after a vacation of five weeks, during which she rested up. In the meantime her husband, Fred Nibbe, was directing Louise Glamm, bound to him by Tom Ince.

## CASH LEAVES UNIVERSAL

Lowell Cash has resigned from the Universal publicity department to join the Selznick forces. Lee Kugel, the new man, will be in charge of the publicity department, took Cash over last week.

# FIRST NATIONAL DISTRIBUTING PLAN OUT

## EXHIBITORS GET INTEREST

The First National Pictures Corporation, recently formed with a capitalization of \$10,400,000, announced last week the launching of a co-operative project whereby exhibitors can book and show individual pictures, without contracting for the picture circuit, by transacting business, or without making themselves the part of some picture circuit.

According to D. D. Williams, president of the firm, the country has been divided into twenty-three different territories, each of which has been provided with subsidiary officers and already the scheme has the backing of 80 per cent. of the independent producers. More than 5,000 picture houses have been enrolled on the company's books.

In outlining the scheme, Williams explains that owners of theatres in each territory have been rated and each has been given an equal share in the ownership of theatres in that territory. When pictures are booked or distributed to the exhibitors, a rental price will be paid for each territory and the exhibitor pays a rental price equal to his percentage.

The object of the scheme, according to Williams, to which all independent exhibitors who have signed with the concern have equal say, is to be independent of film men and when the money forthcoming on the stock sale is in, it will be turned into a reserve fund which will be available to all exhibitors, when it becomes necessary to draw on it in order to protect the exhibitors, a rental price will be paid for each territory and the exhibitor pays a rental price equal to his percentage.

## F. P. L. SIGNS DOROTHY DALTON

The Famous Players-Lasky company has placed Dorothy Dalton under a long-term contract whereby she comes under the exclusive management of that company. Miss Dalton, a rental price will be paid for each territory and the exhibitor pays a rental price equal to his percentage.

It is said that Dalton had a strong aversion to Miss Dalton appearing as the heroine of "Charley's Aphrodite" and this is given as one of the reasons for his giving her to the Dalton contract to the Famous Players-Lasky company.

In addition to the Ince contract, the F. P. L. has contracted to manage Miss Dalton for some time, the new contract being of long duration. Sir James M. Barrie's "Half an Hour" will serve as Miss Dalton's first vehicle under the new contract.

## LANDIS GOES TO AFRICA

Reed Landis, American ace and son of John C. Landis, of Chicago, has been signed by Carl Laemmle to join the African expedition of the Smithsonian Institution and finish the work started by his father, George Landis. Landis will leave shortly for Africa.

## BOOKED IN SINGAPORE

Stones, Australia, Dec. 5.—Dave Devill Raymond, the American performer, had been booked for a engagement at Singapore. The engagement was arranged today through Whitt's Agency.

## NEW ASSOCIATION ELECTS

At the first executive session of the new producers' association, held this week, Thomas H. Ince was elected general manager and Mack Sennett treasurer. Other members of the new combine who were present at the election are George Loane Tucker, Marshall Neilan, Allen Dawn and Maurice Tourneur.

The new organization, which was formed to eliminate the middleman in distribution, will be known as the Associated Producers.

## LOEW BUYS NEW BOWY SITE

Marcus Loew has purchased several plots of land at the northeast corner of Broadway and 83d street, at a cost of \$1,500,000, on which he will build a theatre with a seating capacity of 3,000 people. The land, which runs from 83d street to 82d street, contains over 20,000 square feet.

## BUYS "MADAM X" RIGHTS

Harry Fields last week purchased the picture rights to the stage play "Madam X." Arrangements have been made to have it filmed by one of the large producing companies.

## FOX LEASES NEW STUDIO

The Fox Film Company last week leased another studio, located at College Point, L. I. This makes their fourth studio in Greater New York.

## Screen Flashes

"Other Men's Shoes." Edgar Lewis' initial production on distribution by Pathé, will be shown on February 1.

"Shim Deen," another of Mrs. Sidney Drew's adaptations, which will be released by Pathé in short cut and titled.

Marie Shore has been engaged by Film-Lasky to do the publicity work for their initial production, "That Woman."

Gladya Leslie, in "The Midnight Bride," is scheduled for release by Vitaphone in January.

"The Girl of the Moth," and "The Last Stewart in the Indian War," and "The Adventures of a Boy," are announced as the final Vitaphone releases for the year.

Earl Jorck's first feature of the new year will be "Gloria of Pride," written especially for her by William C. Coney.

Lacy Cotton was the guest of honor at a reception tendered last week by Sachs and Mrs. M. J. Coney.

"The Adventures of Bath," which is being produced by producer, author and star, will be released by the Famous Players-Lasky company.

The premiere production in America's J. Parker Reed, Jr.'s second Louise Glamm special production, "The Love of a Doctor," is set for this week at the Alcazar Theatre, Chicago.

Emily Stevens will have the leading role in a Film-Lasky production, "The Price of Honor."

Julien Benda has resigned from the publicity staff of the F. P. L. Corporation last week.

Charles C. Burr resigned last week from the position of general manager of the Famous Players.

"The new Charles Ray picture will be called 'The Love of a Doctor,' to be released by Pathé, as previously announced."

Edward Haman has been engaged to direct the picture of "The Love of a Doctor," which is being produced by the Famous Players-Lasky company.

Patric Whittier will be featured in a new production, "The Love of a Doctor," to be released by Pathé December 28.

George Standish Chubb and his wife are in Chicago last week.

# HARRY VON TILZER'S

RUNAWAY YEAR THE SAME OLD LUCKY HOUSE FOR ACTORS  
NOTHING BUT HITS

BETTER THAN "I WANT A DOLL" A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

## THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS  
DOUBLES FOR TWO MEN OR TWO GIRLS  
LOTS OF EXTRA CHORUSES

A BEAUTIFUL OBSTACLE FOR HIGH CLASS SINGERS  
YOU WILL HEAR IT EVERYWHERE  
**CAROLINA SUNSHINE**

WONDERFUL WALTZ FOR CHRISTIES AND BANDS  
BEAUTIFUL OUTING FOR SINGERS  
**CAROLINA SUNSHINE**

The Most Beautiful  
Irish Ballad in the Market

## EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan.  
Music by Monte Carlo and  
Alma M. Sanders



I AIN'T 'EN  
GOT'EN NO TIME  
TO HAVE THE BLUES

A Great Harmony Song  
A Great Fatter Chorus

BEAUTIFUL SPOTLIGHT SONG  
GREAT FOR QUARTETTE  
**CAROLINA SUNSHINE**

SONG AND INSTRUMENTAL  
GREAT FOR DUET ACTS  
**CAROLINA SUNSHINE**

AN OVERNIGHT HIT

## WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

VAN & Schenck's Big Hit  
**OPEN UP THE GOLDEN GATES TO  
DIXIE LAND**

Lyric By Jack Yelton

A Riot of Laughs  
**WHEN MARIUTCH MAKES DA SHIMMIE  
SHE WAB**

The Best Italian Song in New York By Sterling & Von Tilzer

Still Going Big  
**SOMEBODY'S WAITING FOR  
SOMEONE**

This Ballad Will Net a Tie

Better than Says I to Myself  
**SURE AND IT'S ME THAT  
KNOWS**

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUBLISHING COMPANY, 222 West 46th Street, N. Y. City

BEN BORNSTEIN, Gen. Mgr.

MURRAY BLOOM, Pro. Mgr.

HERMAN SCHENCK, Asst. Pro. Mgr.

Philadelphia: HARRY LINK, Mgr.

KEITH'S THEATRE BLDG.

Boston: BILLY HARRISON, Mgr.

221 TREMONT ST.

Chicago: EDDIE LEWIS, Mgr.

STATE LAKE BLDG.

San Francisco: CARL LAMONT, Mgr., Pantages Bldg.

London: HERMAN DAREWSKI, Ltd.

# COLLECTING THE NEWS

By MAX L. ABRAMSON

THERE are two things a theatrical reporter must have. One of them is a job. The other is a disregard for longevity. For the theatrical news gatherer practically never lives to be a granddaddy. However, it may be said that he lives a hundred years in the comparatively short period of his existence. On the other hand, maybe it is because people in general fail to attain the well-known century mark during their lifetime.

Not long ago the "dame" of the dame was the actress. She was the star in Melodrama, Thriller and Tragedy. Rather than to go with the act of the daily contact with, and of hearing the tales of, mummer, ingenue, prima donna, manager (producing, house, road and stage), entrepreneur, impresario, playwright, performer, press agent and, last but not least, the vandyck booking agent whose habit, at for the most part, are the buildings Putnam, Strand and Palace. The former of these buildings may serve as an illustration in setting forth how theatrical news is gathered.

The Putnam Building has a gleaming terra cotta facade, is six stories high and covers the block front on Seventh avenue bounded by Forty-third and Forty-fourth streets. Within this seething room may be found a populous aggregation of booking agents. Among them are the struggling five percent who share commissions; the more affluent agent who makes commissions; and the snug and apologetic "manager" who shares in the salary of the performer.

AMONG these, during the day, does the theatrical news-hound make his rounds. Sometimes he walks right into one of their offices, and at other times he just pushes his head inside the door and inquires if there's "any news."

"Say, did you hear about it?" enthusiastically inquires the colorful old bookie, whose booking denizens is on the fourth floor, and who has been known to book a colored act three consecutive days in Greenwich.

"Hear about what?" queries the reporter.

"I'm arranging to book a whole carnival about in Drinkerwater, Pa., and I expect to organize a carnival-booking corporation pretty soon."

"Where you told anybody else about this?"

"Nobody."

"Well, how did you suppose that I would hear about it?"

"You fellows hear so many things," says the man who launches forth into a tale that touches lightly on the news theme as he has indicated, but does unfold a tale which has to do with three million dollars recently left his mouth. The teeth disappeared as the reading of a well-directed threat or several. The purses were hung at his mouth, it seems, by a disgruntled performer who he had booked for a "Bun-ny" in a Brooklyn theatre, Leichter cancelling the act after the first performance. The performer wanted to be paid \$12 for the day's work. Leichter had given him \$4 on account, and refused to pay over the balance claimed. Leichter lost three teeth, but he didn't pay the actor \$81.

"Jim Casey's blonde stenographer rode to the reporter to pass her office after leaving Leichter's suite of rooms. The nod is accompanied by a smile, and she shall say that smile from a pretty blonde stenographer in the Putnam Building is not an invitation to tarry and inquire for news."

"Any Mrta, marriages, dates around here?" asks the reporter.

"None, none that I know of," replies the blonde maiden of the keys, stentorianly.

"Now about yourself, a nice girl like you should be seen. Living, man, what's the Drive by this time?"

"Well, nobody wants me; what can I do?"

Out, out into the corridor the reporter again winds his way. He has not told the blonde maiden what to do because he is bent on a gathering news. Besides, she probably wouldn't have taken his advice anyway.

Thus the reporter goes from office to office. He receives a nod of recognition here, a curt "Nothing" there and another "Hello" elsewhere. In the Marcus Loew offices on the fifth floor he learns nothing, the reason being, probably, that there is no news. It being figured out by the corps of executives and clerks up there that nobody would be interested in the acquisition that day of five or twenty theatres in the South by Marcus Loew.

THE corridor on the fifth floor is crowded with a turbulent mob of performers. They are all excitedly discussing an incident of a few minutes before, when a lady performer had slapped her husband in the face because he had attempted to crush her as she alighted from the elevator. Both parties are no longer to be found in the corridor. But, from the reports of the occurrence, as planned for the discussionists in the corridor, it appears that the husband left his wife six months before taking with him his parture several of his wife's jeweled bangles. He had pawned the stuff for \$200, and was to bank to to repay, he had sent the pawn tickets to her while she was playing in a theatre in Toronto. She had never laid eyes on him from the time he left her to the moment she spotted him on the steps in the Putnam Building. The story of the couple, once not be learned. But a young lady, with a weak-willed Pom in her arms vouchsafed the information that the husband had kissed the woman who had slapped him as they both reached the foot of the stairs, which they descended like a true married pair, not bothering to take the elevator.

Next the reporter visits the New Amsterdam Theatre Building. He is best on learning from either Klav or Erlanger the latest details concerning the much-heralded business separation of these twain. Marc Klav is not at his office. However, Abe Erlanger is in. The reporter goes in to see him. How he got inside the spin-like A. L.'s *so-called* sanctum must remain a mystery, but that he did manage to get in that day is certain.

It is a large room, is A. L.'s office, tastefully furnished, and, besides containing a number of large photographs slung about the walls, there is a full-rigged barber's chair which stands on the left side of the room midway between the front windows and the door. His desk is directly below the windows that are built into the wall.

ERLANGER didn't say a word. Just sat there at his desk and listened to the reporter tell what he knew about the split. After the reporter had finished Erlanger looked at him quietly.

"You can't get me to talk; you can't get me to talk," Erlanger and the reporter left the building together. As the rotund figure of the theatrical magnate walked to the seat of the Cadillac, which had been waiting for him at the curb, the reporter remarked:

"I'll tell me everything, won't you, Mr. Erlanger?"

He beamed as he replied, "That's a beautiful lie you've just told me."

Thus are confidences exchanged between theatrical magnate called Erlanger and a theatrical newspaper man who wore a blue and gold cravat that day.

And that evening, a hot one in August, he covered, when they sought the perfume in the shade. However, it's all in a day—and a night.

UNDER THE SOLE MANAGEMENT OF  
**DAVID BELASCO**  
Season 1919-20

**LENORE ULRIC**

in "The Son-Daughter,"

A Play of New China by George Scarborough and David Belasco  
at the Belasco Theatre

**INA CLAIRE**

in "The Gold Diggers"

A Comedy by Avery Hopwood  
at the Belasco Theatre

ON TOUR

**DAVID WARFIELD**

in "The Auctioneer"

**FRANCES STARR**

in "Tiger! Tiger!"

By Edward Knobbs

**"DADDIES"**

A Comedy by John L. Hobble

**"TIGER ROSE"**

A Melodrama of the Great Northwest

By Willard Mack

**"THE BOOMERANG"**

A Comedy, by Winchell Smith and Victor Mapes

5th Season

**BELASCO THEATRE**

CITY OF NEW YORK

COMPLIMENTS OF THE SEASON TO OUR  
FRIENDS AND PATRONS

**TYSON COMPANY**

W. J. FALLON, President

We have the best seats obtainable at the following hotels:

Astor

Belmont

Breslin

Claridge

Holland House

Imperial

Knickerbocker

Marie Antoinette

Martinique

Murray Hill

Pennsylvania

Ritz-Carlton

St. Regis

Savoy

Vanderbilt

Waldorf-Astoria

Wolcott

MAIN OFFICE: 1482 BROADWAY

TELEPHONE BRANT 60



TO YOU  
A VERY  
HAPPY  
CHRISTMAS

OUR AIM —  
TO PROVIDE YOU  
WITH SONGS  
THAT WILL KEEP YOU  
IN THE LIGHT  
OF SUCCESS



LET OUR  
SUCCESSSES  
HELP TO BUILD  
YOUR SUCCESS  
THROUGH THE  
COMING YEAR

TO YOU  
AN EVEN  
HAPPIER  
NEW YEAR

The Season's All-Satisfying Waltz Song Sensation

# DREAMY AMAZON

YOU COULDN'T FIND A BETTER WALTZ SONG — FOR HERE IS THE BEST

A New Novelty Ballad

## OUR QUARRELS DEAR

You've Never Heard One Just Like This  
GET IT NOW!



A Novel Pleasing Oddity

## GOOGIE GOO

Unique, Lively, Liriting and Likable  
A POSITIVE HIT!

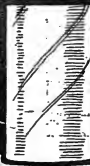
AT LAST! A COMEDY NUMBER THAT'S REALLY FUNNY! LOADS OF LAUGHS!

# WILL IT EVER BE THE SAME AGAIN?

L. Wolfe Gilbert's Greatest Comic Song — A Revelation — Extra Choruses Galore — Go To It!

## I'M SO TIRED OF DREAMING, DIXIE LEE

An Exquisite Effective Ballad  
of Unusual Beauty



THE  
CANDLE  
of  
SUCCESS  
1920

## MY BLUEBIRD IS SINGING AGAIN

An Extraordinary Song of  
The Better Class. Hear It!

Who Could Forget

## GRANNY?

That Solid Success! A Marvel!

Watch For

## BELLS of SAN JOSE

A World-Beater — Ready Soon

GILBERT & FRIEDLAND INC

L. WOLFE GILBERT  
President

232 W. 46th ST. NEW YORK CITY

ALBERT FRIEDLAND  
General Manager



# BREAKING IN AN ACT

By HOWARD J. GREEN

**B**REAKING an act into vaudeville implies: It usually means with a series of bad breaks. The trouble is that the "breaking" process doesn't stop with the act, but it likely to carry on its wake, the breaking of pocketbooks, of hearts and of faith in humanity.

But, after you've been all "broken" up and have decided to go into the suit and clothes business where you may never be the victim of a "breaking" again, comes the time of breaking vaudeville material along with a new idea, and, before you know it, you have cast your resolutions to the winds.

We are not sure who suffers the most in the breaking period. The performer will tell you he is the sufferer when he breaks loose from his old act to try a new one and foregoes three squares a day, beats his watch, and plays at less than an errand boy's salary to display his vaudeville wares. The writer of the material will tell you that it is he who is suffering most, for, by the time the act is turned inside out and upside down, it's a wise author who knows his own stuff. The agent hates the break because, if an act is finally relegated to the trial-and-error-waiting pile, it's the agent's fault for not booking it in a different class of house.

And the audience—how it suffers from the break-in. It leaves its warm seats to go out into the cold air and spend real money to see a half-baked act. The whole infernal business usually starts within the first walls of an innocent-looking office where, upon his throne, sits the writer of vaudeville material. He is forced to write the performer the great act, that ever graced the two-day. The little lady who has been playing a man-and-girl act on a date in Podunk, and the pair have agreed to disagree. She'll go her way, and he'll go his. She knows she could be the second Nan Helen. If it weren't for him! He knows that she has been the millionaire around his neck that has retarded him from making Al Jolson look like a last year's bird's nest.

**B**y coincidence, or fate, or however you will have it, she visits this writer of vaudeville material on the same day that he is visited with a Great Idea, and that's how the trouble starts. The Great Idea won't cost her much, only a few hundred dollars for a wardrobe, a few hundred dollars for a special drop and a few hundred dollars for props. The material is written, the costumes borrowed, the act rehearsed. The enthusiasm of the actress, the writer, and their friends knows no bounds. It promises to be an epoch-making act in vaudeville. Big time will clamor for it.

The opening date is decided upon. The day arrives, but there is no opening. A cor in the wheel slipped and the act must make time until a theatre can be found that will open it. The trouble is that the opening wasn't as easy as had been contemplated. We'll know that the act is a "big-timer" that will make the Palace audience sit up and take notice, but, somehow or other, the agents are booking power—that he don't see it that way. It seems to be a rule that all agents and bookers had from Missouri.

The little heroines of the story started with all the optimism of Pollyanna into the Palace Theatre Building and up to the ninth floor, where dwells a big time agent who is a friend of a friend of hers.

"I have an act that I want you to handle," she began.

"Glad to. Glad to," chimed in the Fire-and-sometimes-more Perceator. "Where has it played?"

"Nowhere, but it's a big time stuff, and I want to break it in."

"Oh!" The agent suddenly found that he had an appointment. "I'd like to help

you, but I only have a franchise for the big time routes. You get some place to break in and I'll go and catch you there." Pollyanna looked at him and she was more at home. She went to her old agent, who had the smile of Meyer North, the assurance of Willie Robertson and the blarney of Joe Michaels. She asked him to see what he could do for her: a booking on Moss street that would give her just what she needed to get her act to the big time agents.

"Big time agent!" exclaimed Eddesten-North-Michaels. "What are you using me for?—just a break-in man? Why should I bother if all I get out of this is a five per cent on your break-in money?"

But you can't be a big time star with a small time agent, figures our little heroine. She'll show those wisecracks a thing or two—she'll book herself!

By this time the writer of the vaudeville material has grown old and gray. The costumes that have been bought for the act are becoming moth-eaten. Some of the once timely gags promise to become milder with age.

The Moss and Fox hopes faded into naught.

"We'd like to have the act," said the always obliging Danny Simmons, "but Moss and Fox are particular. But if you get an opening some place, we'll come and look it over."

And Edgar Allan, to whom she had been sent by a friend who thought Allan was such a "nice man," told her kindly that the Moss and Fox was just the sort of an act that the Fox audience would enjoy, but he'd have to see her work first, and if she could get an opening somewhere else he would have a man there to "catch her."

"If she could get an opening?" Why, it seemed easier to open the gates of St. Peter than to try to open a vaudeville act.

And then, one day when our little heroine was scanning the "Help Wanted" ads of a daily paper and wondering what sort of a waitress she would make, the telephone rang and some kind Samaritan told her that Green and Allen would book her in for a Sunday date at a theatre two miles from nowhere, if she would be willing to play four shows, for the princely sum of five dollars.

Will you? They could even keep the five dollars, if they cared to, if only they allowed her to show her act. Then Simmons could see her, and Allan could see her, and the big time agent could see her.

**T**HE big Sunday arrived and the Great Idea of the writer of vaudeville material flew over the head of four dense Sunday audiences. But what did they know about big time stars? The girl knew that in the morning that big time agent would be at her heels.

But when morning came and awaited naught, she stifled her pride and rang him up to ask him what he thought of the act.

"Oh, that's right," he said, "you opened yesterday. Sorry, little girl, but I forgot all about it. Get another opening, and I promise I'll come around."

Simmons was just as apologetic, but Allan, after considerable persuasion, gave her an opening at \$15 for the first half at one of his smaller houses.

Thursday rolled around and the big time agent's conscience hurt him, and he rang up the little girl.

"Where are you playing this half?" he asked. "I want to go and catch your act."

"Play?" came the answer. "Do you think I'd play the Folly for the sum they offered me? I'd play the Folly for the sum they offered me for the first half, all they offer me for the Folly for the last half is \$50. I turned them down flat. I'm worth more than that. Why, my act's ready to play the Palace."

"Well, when you get another opening," replied the agent, "I'll come out and look at it."

PEACHES AND CREAM IS NOTHING COMPARED TO

## "PEACHES, EVERY LITTLE PEACH MUST FALL"

AND

YOU'LL GO UP IN THE AIR OVER THIS ONE

## "OH, CAROLINE, COME TAKE A TRIP ON MY AEROLINE"



ORCHESTRATIONS

READY IN ALL

KEYS

# HARRY

IRISH

# BERNHARD

FEATURED PRODUCING COMEDIAN WITH THE  
**CRACKER JACKS**

PILOTTED BY IKE WEBER

MERRY XMAS TO ALL



## AN ACTOR'S GRATITUDE

By Horace J. Linney

I entered the office hungry and cold,  
My shoes were gone, and my clothes were old.  
Are you an Actor? the Manager said,  
As he staid me up from my toes to my head.  
If you give me a job, was my reply,  
I'll stick to you, mister, until I die.  
An interview followed—the soon found out  
That I was an Actor without a doubt;  
I had played a "bit" in a Repertoire show  
For a month or two—then it closed, and so  
I beat my way to the Great White Way,  
To find a part in a regular play.  
The deal was closed, and from an unknown Ham,  
I blossomed into a Leading Man.  
The Manager specified my name,  
Thousands of people began to bring me fame.  
He assured me from what to what,  
About the time he made me the most  
Talked of man in the U. S. A.  
At a salary of a thousand a day.

But I soon forgot the debt I owed  
To this man who had taken me off the road,  
And placed me with a Broadway show,  
Who boosted me and spent his dough.  
Who showed me the brighter side of life,  
Who shielded me from all the strife,  
And work, and worry, and endless strain,  
That a Manager gets in the damned show game.  
I forgot the time when I made reply,  
I'll stick to you, mister, until I die.  
I only thought of the dollars I'd make  
If my own show on the road I'd take;  
Instead of only a thousand a day  
I'd get it all, I would softly say.  
So I broke my contract, and cut I came  
With Actor-Manager beneath my name.  
The Old Man has spent every dollar and cent  
To advertise me, was my comment.  
I don't need him to manage me,  
I can book myself and thus be free.  
He taught me the tricks, and I know the way  
To run a show and make it pay.

So I featured myself the following season,  
But the play didn't go for some unknown reason.  
I cried again, and one paper said  
Just these three words, "Bury the Dead!"  
With worry and grief my hair turned grey,  
And I fought with my actors every day,  
As step by step down the ladder of fame  
I slipped, 'till no one even knew my name.  
From bad to worse I slowly went,  
'Till all my health and wealth were spent,  
And now I'm old—my study is slow,  
And I'm back doing "bits" with a Repertoire Show.



PHYLLIS ELLIS

Legende Prima Donna with "Abe Reynolds' Review," "Wishes Everybody a Merry Xmas and a Happy and Prosperous New Year"  
DIRECTION OF IKE WEDER

## LITTLE JIM

The Bear That Makes Them Laugh.

A Box Office Attraction.

BEHLER &amp; JACOBS, Agents.

Holiday Greetings to All Our Friends, All Over the World and Pat White

## TASMANIAN TRIO

TAUSHA A HAMMED—ALPHONZO GOMEZ—ALFREDO PIZARRO

Doing Nicely with William S. Campbell's Rose Sydel London Belles Company

A Merry Xmas and  
a Happy New YearJOSEPH E. HOWARD  
and ETHLYN CLARK

# A.H. WOODS' Attractions & Theatres

## SEASON 1919-1920

IN-NEW-YORK | ON-TOUR | PLAYS-IN-PREPARATION | ENGLAND | THEATRES

**MARJORIE  
RAMBEAU**  
IN THE  
**UNKNOWN WOMAN**

**LOUIS  
MANN**  
IN  
**FRIENDLY ENEMIES**

**WILLARD HACK**  
by WILLARD HACK  
IN **POKER-RANCH**

**THE GREAT  
ILLUSION**  
by SASHA GOITRY  
& AVERY TOWOOD

**TEA  
for  
THREE**

**WOODS  
THEATRE**  
CHICAGO

**BARNEY  
BERNARD**  
IN  
His Honor Abe Potash

**FLORENCE  
REED**  
IN  
**ROADS OF DESTINY**

**THE JURY  
OF FATE**  
by CHS McLELLAN

**TILLY OF  
PICCADILLY**  
by IAN HAY

**FRIENDLY  
ENEMIES**

**ELTINGE  
THEATRE**  
NEW YORK

**FLORENCE  
MOORE**  
IN  
**BREAKFAST IN BED**

**HAZEL DAWN**  
UP IN  
**MABEL'S ROOM**

**THE PEARL  
OF GREAT PRICE**  
by ROBT McLAUGHLIN

**NEW PLAY  
BY  
SOMERSET  
MAUGHAM**

**BUSINESS  
BEFORE  
PLEASURE**

**REPUBLIC  
THEATRE**  
NEW YORK

**TOO  
MANY  
HUSBANDS**

**THE WOMAN  
IN  
ROOM 13**

**ARABIAN  
NIGHTS**  
by CRANE WILBUR

**CHARITY'S  
CHILDREN**  
by NOEL COWARD

**EYES  
OF  
YOUTH**

**HARRIS  
THEATRE**  
IN ASSOCIATION WITH  
SELWYN & CO.  
NEW YORK

**THE GIRL  
IN THE  
LIMOUSINE**

**BUSINESS  
BEFORE  
PLEASURE**

**A ROOM  
AT THE RITZ**  
by CHANNING POLLOCK

**THE 10  
FINGERS**  
by SAMUEL SHIPMAN

**UP IN  
MABEL'S  
ROOM**

**BRONX  
OPERA HOUSE**  
IN ASSOCIATION WITH  
HESS SHUBERT  
& EDWIN H. HARRIS

**READY  
TO  
OCCUPY**

**PARLOR  
BEDROOM  
AND BATH**

**THE WINGED  
GOD**  
by CRANE WILBUR

**LADIES  
NIGHT**  
by CHARLES ANDERSON  
& MICHAEL WILKINSON

**THE WOMAN  
IN  
ROOM 13**

**WOODS  
THEATRE**  
NEXT SEASON  
NEW YORK

**A VOICE  
IN THE  
DARK**

**4 FRIENDLY ENEMIES  
5 UP IN MABEL'S ROOM  
3 PARLOR BEDROOM & BATH  
2 BUSINESS BEFORE PLEASURE**

**UP IN THE  
HAYMOW**  
by WILSON COLLISON

**DOCTOR  
FU MANCHU**  
by SASHA GOITRY & WILLARD HACK

**PARLOR  
BEDROOM  
AND BATH**

**RANDOLPH  
THEATRE**  
NEXT SEASON  
CHICAGO

## THE JOYS OF LIFE

By Ivy Evelyn

Each year that comes and goes with

Bring things that aggravate;  
First the War and then the Flu,  
That swept entire States.  
Then the Striking game was on,  
From White House to the "grape,"  
When McAdoo quit playing house,  
When Wilson took a trip,  
The railroads they got acting up,  
Eight hours a day they said,  
But ere we started walking,  
The Striking bill was dead.  
And then of all things in this world,  
It made the big men cuss,  
The unexpected happened.  
The Actor made a fuss,  
For years the Actor made us laugh,  
Forget our cares and woes,  
But no one cared just how he lived  
Till they stopped right on his toes.  
Then someone started shouting,  
"We're human like the rest—"  
On Xmas days and holidays  
Your box receipts are best,  
And yet we do an extra show,  
While you at home will sit,  
So just make up your minds to pay  
For extra shows, or quit?  
And then the Steel men got our goat,  
With riots running wild,  
With martial law and other things  
The other strikes were mild.  
And now the coal—of all the things  
To happen to us here;  
They close us up—they raise our  
fares,  
They take away our beer.  
I s'pose the next we hear about,  
The Sun will stop and think,  
The hours the Moon is laying off  
While he is working thick.  
The papers will come out and say,  
"You'll stay in coma state,  
While Congress, Senate and the Moon  
With Sol will arbitrate."

## "MY OWN HOME TOWN"

By Frank "Bud" Williamson

There's just one town that I love best—

A tiny picturesque spot out west.  
St. Joe's its name, and day by day,  
The old Missouri winds its way,  
To me Joe town means home, sweet  
home:

Some day I'll stay, no more to roam.  
Edmond street is more to me,  
Than Broadway ever dared to be.  
And don't forget there's hotels, too—  
St. Francis, and the Bohdoun.  
Theatres that are just as great,  
As those you'll find in any state.  
Tughe's—Lyceum—Auditorium Hall.  
And you can bet I've seen them all  
And men of name have come from

there,  
With reputations, clean and fair,  
Lew Sully, Ransome, Wellington  
Cross.

In their line they are the boss.  
Authors—writers—statesmen, too,  
More actors, wait, I'll name a few:  
George Moran, Brooks and Sparks,  
Made thousands laugh with jokes  
and larks.

Fay Templeton—Van osen—Wil-  
liamson, too,  
All did their bit to please a few.  
And Arthur Fryer, Seems somehow,  
I hear his merry music now,  
And there's one other of the best.

A man that's loved from east to  
west.  
His sin has set, his day has past,  
But thoughts of him will always

last.  
Dave Montgomery, There's a man I  
Name one better if you can.

Peaceful be it where he lies,  
His curtain falls no more to rise.  
So now big towners don't get sore,  
I could fill a book and maybe more,  
Of all the wonders we've gained  
renown,  
In old St. Joe. "MY OWN HOME  
TOWN."



RAE KOSSARE

THE PERSONALITY PLUS SINGING AND DANCING COMEDienne

OPEN FOR MUSICAL COMEDY ENGAGEMENTS

NOW IN VAUDEVILLE

PERSONAL DIRECTION—CHAMBERLAIN BROWN

THE SEASON'S GREETINGS

## RAY KING

Best Dressed Straight Man in Burlesque with Bathing Beauties

## ROSE. HEMLEY

INGENUE

BEAUTY REVUE

A Merry Xmas and a Happy New Year!

## LICKINSON &amp; DEAGON

Booked Solid.

Management—Jenie Jacobs.

MERRY CHRISTMAS!

## JOVEDDAH RAJAH

HAPPY NEW YEAR!

SOURETTE  
AND JUVENILE  
BATHING BEAUTIESHELEN  
LLOYD

AND

F

DUDLEY  
FARNWORTHDIRECTION  
ROSE AND  
RICHARDS



in this, the most successful season in all its prosperous history

## FOX FILM CORPORATION

pauses, fittingly, to wish you

The Merriest Christmas  
and the Happiest New Year  
in the world

*J. M. Fox*  
President



## THE DEVIL MARRIES

By Capt. Leslie T. Peacocks

I was sitting in my attic, feeling  
joyfully ecstatic,  
(I had finished half a quart of Special Scotch)  
When the Devil, on a revel, in a  
manner most erratic,  
Burst in on me; it was midnight by  
my watch.

He at first my questions parried,  
then he said, "I've just been  
married,  
And enjoyed the bitter sweets of  
honey-moon."

But, oh, happy, I got happy for  
the feeling wasn't at all rare,  
And I thought that I'll be married  
very soon.

I have married many ladies, all di-  
vored and now in Hades;  
More wives, I think, than even Kid  
McCoy!

Three were Norahs, two were snor-  
es,  
Sadies;  
But no happiness I've found with  
out alloy.

This last one thinks she's funny,  
'cause she's lived on alimony,  
That she got from former husbands,  
both in banks;

Both were wealthy, one was healthy,  
both had natures fairly sunny,  
But for all they did for her they got  
no thanks.

I tell you this, between us, she's a  
perfect type of Venus,  
Which is, more or less, the reason  
I was stung;

For this widow called me "Kiddo"—  
my boy you should have seen  
us!

I was flattered, 'cause you know I'm  
none too young.

I, in B.C. 1440, was considered young  
and sporty.  
And old Egypt was my happy hunt-  
ing ground;

But the pretty and the witty girls  
were not so crude and naughty  
As the alimony-fleets that now  
abound.

It was only just this morning, just  
before the day was dawning,  
That I found her acting not quite  
like a bride;

She was yelling and was telling me  
that she was giving warning  
That she didn't want me longer at  
her side.

She said she was miserable and had  
fallen for me, shaking,  
So I know she's going to play some  
trick on me;

Well, I've seen a perfect queen; a  
beach, whose love I would  
awaken.

So tomorrow I shall sue for a de-  
creet!

My bride is getting busy and I know  
she's asking, "Is he  
behaving like most all old married  
men?"

And she'll rake up such a shake-up  
that will make me good and  
dizzy.

And be after alimony once again.  
So I'm going to beat her to it, be-  
cause otherwise I'll rue it;  
and no woman ever gets the best  
of me.

On the level, I'm the Devil; she'd  
be sorry if she knew it.

And she don't know what her fate  
is going to be!

All the dames who seek divorces,  
from whatever kind of sources,  
Are driving with me bargains for  
their souls;

And I've got a lively lot of divorced  
husbands in my force,  
Who keep busy piling on the burn-  
ing coals!

## Messrs. IRONS AND CLAMAGE

EXTEND YULETIDE GREETINGS TO ALL

And Are Sending East  
The Show That Is Making HistoryTHE  
ALL  
JAZZ  
REVUE

WITH SIX RECORDS BELTED AND MORE EXPECTED

here are

THIRTY GOOD REASONS—LOOK THEM OVER

LOU POWERS—MARGIE CATLIN—PAT DALY—THE  
MORETTE SISTERS—PEARL HAMILTON—RAY KELLY  
—BOB WOLFE—NADINE GREY—May Shaw, Mable White, Babe DeFelds, Mary Nolan, Louise McCormack,  
Clara Meglenny, Vera White, Eula Claire, Anna Mae Miller, Baby Bee,  
Betty Miles, Margaret Williams, R. Monahan, Valva Daly, Violet Hamilton,  
Abbie Fontaine, Fern Whitmore, Marie Edwards.

SAM REIDER, MANAGER. JOE P. MACK, AGENT.

Joe. Herdlicks, M. Director. J. Meglenny, Carpenter.

C. Velvin Turner, Property Caretaker.

## SEASON'S GREETINGS

from

DOLLY  
CONNOLLY

Having closed a ten weeks' engagement with  
"THE GREENWICH VILLAGE FOLLIES"  
will soon be seen in PERCY WENRICH'S  
NEW PLAY.



## A Merry Christmas and A Happy New Year



"OFF"

"ON"

### MR. BOTHWELL BROWNE

Star of "Yankee Doodle in Berlin" (Broadway's Film Sensation) as He Appears "Off Stage" and as He Appears with His

ADORABLE AND ORIGINAL "BATHING BEAUTIES" IN HIS TWENTIETH CENTURY REVIEW  
ASSISTED BY THE BROWNE SISTERS

HEADLINED EXCLUSIVELY ON ALL KEITH BILLS

**JIM WAS AN ACTOR**By **Malcolm Douglas** (Poet Laureate of 42nd St.)

"Jim was an actor in hard luck:  
Always unfortunate, always stuck;  
Not the sort of a chap to shrink,  
But up against it, and out of work;  
And there was the Summer coming  
on,  
And his little savings were almost  
gone,  
While agents kept saying, 'There's  
nothing new;  
No, Jim, we haven't a thing for you,  
Till the chance of a snap looked  
mighty slim.  
To poor old Jim.  
'That's how it was when the war  
broke out;  
Jim saw them enlisting all about,  
And heard the call of the drum and  
fife;  
Then he kissed his baby, and kissed  
his wife,  
'It's thirty dollars a month, you  
know,  
Little woman,' he said, 'and I'd  
better go!'  
So with the baby she watched one  
day  
The gallant regiments march away,  
And murmured o'er, while her eyes  
grew dim,  
'God keep you, Jim!'

"Over in France, when a charge was  
made,  
Right into the Boche's ambuscade,  
In a deadly shower of shot and shell,  
A soldier, one of the bravest, fell;  
Face downward he lay, when the  
Red Cross came,  
And they heard him whisper some  
loved one's name:  
'It's no use, boys! with a groan  
cried he,  
'Look after the others, and don't  
mind me!'  
And they said, as they lifted his  
helmet,  
'It's that actor, Jim!'  
'Well, that's about all, for poor Jim  
died,  
Far from his wife and his baby's  
side.  
In blood-stained France, where the  
grasses wave,  
Over an actor-soldier's grave:  
And it's just as certain to me as  
fact,  
When Jim's soul got to the heavenly  
gate,  
And faced this question, in hope and  
fear,  
'Do you recognise the profession  
here?'  
'You bet!' good Peter called out to  
him,  
'Come right in, Jim!'

**MERRY XMAS**

and

**HAPPY NEW YEAR**

TO ALL OUR FRIENDS

**MR. and MRS.****BOBBY BARRY****"MAIDS OF AMERICA" CO.**

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

**RITA VARR AND TUNIS CHESTER**

IN CHORDS AND DISCORDS—A SATIRE ON EVERYDAY LIFE. DIRECTION ARTHUR LYONS AND AL STRIKER.

**GREETINGS****SAM LEVEY Presents****GREETINGS****The Two Banner Attractions on the American Circuit****THE DANCING DEMONS****STONE**

AND

**PILLARD****WITH THEIR OWN SHOW**

AND

Jeannette Mohr  
Rose Duffin  
Mabel Howard

Jack Pillard  
Mickey McCabe  
Miller Evans

MARTIN WIGGART, Mgr.

NES. LAVINE, Agt.

**SAM LEVEY'S****JIMMIE COOPER'S**

ALL NEW

**BEAUTY  
REVUE**

WITH

Ada Lum  
Helene Stanley  
Rose Hemley  
Charlie Fleming

Marty Collins  
Eddie Hall  
Morris Tolen  
Billy Cumby

MANNY RUSSAK, Mgr.

ARE WILKES, Agt.

**BIG FOUR****Cadillac Theatre**

Detroit, Mich.

I. SEIDENBERG MANAGER

**Empire Theatre**

Cleveland, O.

WM. HEXTER MANAGER

**Empress Theatre**

Cincinnati, O.

MOE MESSING MANAGER

**New Academy Theatre**

Buffalo, N. Y.

PHIL ISAAC MANAGER

MERRY XMAS — HAPPY NEW YEAR — MERRY XMAS — HAPPY NEW YEAR —

December 25th, 1919.

**"To" ROEHM & RICHARDS,**  
**216 Strand Theatre, Bldg.,**  
**New York City.**

**Dear Friends and Managers:—**

**We, the undersigned, wish you a MERRY XMAS and a HAPPY NEW YEAR and hope that HEALTH and PROSPERITY will be with you always.**

**Thanking you for your many favors, we beg to remain,**

**Sincerely yours,**

Evelyn Cunningham  
 Monica Edmond  
 Brent Mack  
 Hallie Deane  
 Kitty Madison  
 Helen Stuart  
 Babe Healy  
 Myrtle Andrews  
 Violet Buckley  
 Vera Hennici  
 Babe LaVetta  
 Maude Rockwell  
 Winifred Anglin  
 Doty Ray  
 Ruby Wallace  
 Dolly Meden  
 Olive Walker  
 Helen Adair  
 Norma Bell  
 Edna Emerald  
 Dolly Emanuel  
 Lucille Chalfonte  
 Delphie Daughin  
 Irene Delroy  
 Clark Sisters  
 Aleta Doree  
 Effie Fredricks  
 Margaret Severn

Irene Mader  
 Lotta Wate  
 Eva Lyon  
 Adele Tyler  
 Mary Palay  
 The Grandanes  
 Donna Montran  
 June Roberts  
 Lillian Rockley  
 Lucia Arnold  
 Madeline Buckley  
 Thelma Seaville  
 Bonnie Lloyd  
 Elsie Meadows  
 Edith Lyons  
 Elizabeth Barringer  
 Lois Lane  
 Beatrice Harlowe  
 Mona Kennedy  
 Elva Grieser  
 Adele Nef  
 Alice Masson  
 Ruth Parker  
 Peggy Worth  
 Honey Kay  
 Dorothy Loveclark  
 Edna Bennett  
 Gladys Sears

Juliene Costa  
 Florence Wallace  
 Dorothy Manning  
 Marvella Armand  
 May Janice  
 Mable Liggett  
 Edith Mendoza  
 Norma Hark  
 Grace Seymour  
 Louise Gilbert  
 Edgar Bixley  
 Bert Keller  
 Ray Montgomery  
 A. Martini  
 Chester Nelson  
 Bob Gilbert  
 Marty Collins  
 Jean Schuler  
 Mitty Devere  
 Jack Gibson  
 Jimmy Hilbert  
 Harry Bentley  
 Lew Lederer  
 Horace Lintz  
 Sid Winters  
 Harry Koler  
 Gerald Griffin  
 Sam Moore

John Kane  
 Harry Murray  
 Roland Thorpe  
 Cy Plunkett  
 W. B. Young  
 Maurice Kussel  
 Ernest Mack  
 Frank Mackey  
 A. Bowman Bell  
 Dave Adler  
 Jack Ormsby  
 Jay Elwood  
 Jim Horton  
 T. Harry Jenkins  
 Ralph Walton  
 Vic Casmore  
 Roy Sears  
 Al Watson  
 Dick Vanderbit  
 Saxo Halsworth  
 Elmer Thompson  
 Raymond Midgley  
 George Heather  
 Walter James  
 Jess Mendelson  
 Jack Mack  
 Tommy Gordon  
 Jimmy Shea

Hector Goldpink  
 John Surra  
 William Cook  
 Inez Hanly  
 Jack Sheehan  
 Helen Lloyd  
 Dudley Farnworth  
 Dolly Sweet  
 Russel Hill  
 Conn & Whiting  
 Happy Freyer  
 Cassie Freyer  
 Tierney Four  
 Newport & Stirk  
 Ben Byron  
 Marion Benson  
 Crawford & Humphreys  
 Ray Rotlach  
 Fern Miller  
 Grace Louise Anderson  
 Joe Bannan  
 Schwab Sisters  
 Musical Johnstons  
 Gosman Twins  
 Larson & Jackson  
 Jackson & Taylor  
 Johnny Black  
 Shirley Sherman

**ROEHM & RICHARDS wish to thank their friends for the above and wish them all  
 A MERRY CHRISTMAS and A HAPPY NEW YEAR**

**INEZ HANLY AND SHEEHAN JACK**

SEASON 1919-1920

L. H. HERK'S BEAUTY TRUST

Extend Xmas Greetings

Direction of

ROEHM & RICHARDS

Seeing America First  
 New act for Vanderville  
 by Joe Laurie, Jr.

**NEWPORT AND STIRK**

Arthur Hammerstein's  
 "Sometime" Co.  
 Direction of  
 ROEHM & RICHARDS

SUNBEAM Soubrette

"Grown Up Babies"

**VERA HENNICI-MACK ERNEST**

ECCENTRIC BUM  
 HURTIG & SEAMON'S  
 "Girls from U. S. A."

CHARACTERS  
 BARNEY GERARDS  
 "Follies Of the Day"

**HORACE LINTZ**

**CONN AND WHITING**

STEPPING ALONG WITH DAVE MARION'S SHOW

MERRY XMAS — HAPPY NEW YEAR — MERRY XMAS — HAPPY NEW YEAR —

# ACTORS DO NOT REALIZE THE GREAT CHANCE THEY HAVE

By Louis Calvert

(Re-Printed from Equity)

"With regard to the article entitled 'Blame Laid at the Actor's Door,' (an extract from the London Saturday Review) which appeared in the last issue of Equity, I wish to say that the present low condition of our art is not due, as this article implies, to the contempt of the author or his play; on the contrary, we are only too grateful when we are given real humanity to portray and decent dialogue to speak; not is it due to our inflated arrogance or personal vanity or false pride; but it is, in my opinion, very much due to our lack of pride and respect for the dignified and essential profession to which we belong. We, as a class, have absolutely no sense of our responsibilities. We drift along in an aimless, listless way, grumbling that we are being used merely for speculative purposes, but never dreaming of making a collective effort to place our art in that position where it can be of the best service to the State.

Suppose, as we were told, that the stage, for good or evil, is one of the most powerful factors in the world. We would not believe it. But it is. There is no other institution that can make such a direct appeal to the imagination, the emotions, the ideas, and the enthusiasm of our fellow citizens. Books are read by the thousands—plays are seen by the millions; mankind enjoys books, paintings, sculpture individually, and each individual's imagination, emotions, idealism and enthusiasm are reached by these means, whereas the stage deals not with units, but with 2,000 units, more or less, at a time, and the result is more than 2,000 per cent. greater, for the spectator of a play is not only stirred by his own feelings, but he is also swept along by the feelings of the others. Embodied feeling, and possibly trebling, the strength of his own personal emotion.

The stage excites massed emotions, and massed emotions are mighty factors that can upset dynasties, change governments, and revolutionize the world. When Johann Most, a German anarchist, made known that he would play 'The Weavers' at the Irving Place Theatre, with himself in the principal part, the authorities forbade the performance, as they feared that an anarchist riot would ensue.

# SAM GREEN'S FAMILY

SAM, SR.  
MRS. SAM (DOROTHY)  
SAMMY, JR.  
JOHN GERARD

FOLLIES OF THE DAY  
EN ROUTE  
WASHINGTON, D. C.  
AT HOME

Wishes All a Merry Christmas and a Happy New Year

1919-1920

Merry Xmas and Happy New Year to All Our Friends

EDDIE JEROME and FRANK ALBRIGHT

A Merry Christmas and a Happy New Year

ROGER

HUGH

MARCELLE

# IMHOFF - COHN AND CORRENNE

"THE PEST HOUSE"

DIR. MAX HAYES

A Great Song Requires No Professional Manager

# "SWANEE"

Words by I. CAESAR

Music by GEORGE GERSHWIN

From

Ned Weyburn's Revue at the Capitol Theatre

# RELEASED

for all professional purposes

Write or call

T. B. HARMS & FRANCIS, DAY & HUNTER

62 West 45th St.

New York

# A Merry Christmas

—AND—

# A Happy New Year



---

---

## Waterson, Berlin & Snyder Co.



A performance of "The Merchant of Venice" in some city in Schleswig-Holstein so wrought upon the emotions of the audience that it proceeded to the Jews' quarters and murdered many of the Jews. Thereafter the "Merchant of Venice" was only permitted to be performed when it was preceded the night before by "Nathan the Wise," a play about a noble, upright Jew—as a kind of counteracting influence.

It was the solitary, confounded note in Galsworthy's "Justice" that brought about much reform in English prison life. The theatre belongs to us—the actors, but what do we care? Let anybody use it and us.

Great men have written great plays for our benefit, but because our commercial managers have no use for them, we have no use for them either. The majority of us do not even read them. How many of us know anything about our glorious traditions? Do we ever realize that the masterpieces of Shakespeare would never have been written but for the actor? Hisodorus inform us that Shakespeare became a member of the "King's Players" in 1584 and one of its leaders in 1603; that he was a good man of business; that he wrote his plays for the "King's Players," and common sense tells us that he would never have written those great plays if he had

not known that he had capable actors to enact them.

Four of the actors were Shakespeare's life-long friends: Richard Burbage, Augustine Phillips, John Hemming, and Henry Condell. These are names that we should keep in honorable remembrance—actors who were privileged to be the associates and friends of the greatest literary and dramatic genius of any age—and what actor would not lift his head with pride when he remembers the great deed of John Hemming and Henry Condell, who, seven years after Shakespeare's death, collected his plays together and gave the world that priceless treasure, "The First Folio?" Hemming and Condell—actors! World benefactors! What do we care? We either have never known, or have we have forgotten, that they ever existed!

How many of us have read or even heard of the Dramatic Essays of William Hazlitt, J. Foote, George Henry Lewis, and Leigh Hunt; essays that throw a great light on the life of "Shakespeare," Keats, Wordsworth, Keats, Macready, and their contemporaries, and should be studied as a part of every actor's education.

What do we care today about anything except the easiest way of getting our living? Tradition, pooh! Let's make money! What a short-sighted policy! Efficiency

## PAT KEARNEY—

The Wife and Kids Are All Well and Happy

MERRY CHRISTMAS

## May Belle Gibson

AND

THE MELODY THREE

Babe Fuller

Dave Wallace

Sam Goldberg

MERRY XMAS

A MERRY XMAS and A HAPPY NEW YEAR

THE

# MANGEAN TROUPE

Direction, H. B. MARINELLI

A Merry Christmas and A Happy  
New Year to My Friends

# JOE Le BLANG

**A Merry Christmas**

AND

**A Happy New Year**

**To All Our Friends**

FROM

# **THE GREAT STAR AND GARTER SHOW**

DIRECTION OF I. M. WEINGARDEN

## **ALL-STAR CAST**

**RAY READ  
FLORENCE DARLEY  
HOWARD PADEN  
BERT HALL**

**CHAS. BURNS  
WILL BOVIS  
CHUBBY DRISDALE  
KLARA HENDRIX**

**PAULINE HALL**

## **OUR BEAUTY CHORUS**

**MARGIE MARTIN, KITTIE HOWARD, DOT READ, BABES ARNOLD, EDITH SHAFER, DOT VERNON,  
VICK HOLT, EDITH LEFFLER, VERA LEROY, SADIE FULTON, JESSIE MATTHEWS, LOLA  
JOHNSON, RUTH CLARK, KITTY DERAY, TINY McARTLE, BUELAH LAVON,  
GERTIE EDWARDS, MARY GRAY, ROSE MORFORD, ELLA VICKERS.**

**ASA CUMMINGS, Manager  
FRANK FREEMAN, Business Manager  
ALFRED RACKET, Musical Director**

**WALTER McCALL, Carpenter  
JAS. LEAHY, Props.  
ART LUX, Electrician**

**MADAM DE ROSA, Wardrobe**

pays better than indifference.

In the past, our tradition tells us that great acting packed our theatres. Why did the public flock to their thousands to see men like Booth play the great Shakespeare roles? Was it because he played Shakespeare? No! For centuries Shakespeare played by inferior actors has spell-rins. Success in Shakespeare only comes when it is combined with great acting, as amalgam which has always proved a powerful magnet, attracting the public, who loves to be attracted to the beautiful. Our fellow citizens are not fools, but they do not bother themselves much about us. They

take what is offered them, and if we choose to bar them from seeing the best side of our art, that is our affair—not theirs. It is on our shoulders that the blame must fall. "God helps them who help themselves."

Now and again there are spasmodic efforts made to do something for the theatre, viz.:

The Late Sir Henry Irving crying aloud for municipal theatres;

The attempt by the millionaires to establish the American national theatre;

The book written by William Archer and Granville Barker, "Scheme and Realities for a National Theatre"—a work that must

**LOEWS, Inc.**

AND

**ACKERMAN & HARRIS**

IN THE WEST

WISH ALL THEIR FRIENDS A MERRY CHRISTMAS  
AND HAPPY NEW YEAR.

**CHARLES H. WALDRON**

Presents

# FRANK FINNEY

Writer and producer of the season's big comedy smash,

## From Here to Shanghai

A positive novelty. An original conception. Received nightly with *Gales of Guffaws*. It's got a plot n'everything.

SINCEREST YULETIDE GREETINGS TO EVERYBODY

WHAT THE CRITICS THINK OF

# KATE PULLMAN

AND HER DANCING IN HER FIRST BROADWAY PRODUCTION "BOLY BOLY EYES"

### ALLAN DALE—NEW YORK AMERICAN

"Miss Kate Pullman also contributed some of these athletic contortions that are misnamed dances and worked very hard."

### THE NEW YORK REVIEW

"On Thursday night, at the Knickerbocker Theatre, Broadway was introduced to a new dancing star in the person of Kate Pullman, who won instant favor and sold out the house. One of the hits of John Cort's 'Boly Boly Eyes' in which Eddie Leonard is featured. After the opening by Pullman, where Miss Pullman's success was furthered, this Broadway hit was assured."

### BALTIMORE SUN

"Kate Pullman, whose work is a series of amazing stunts, etc."

### RENNOLD WOLF—MORNING TELEGRAPH

"Kate Pullman and Earl Gates make a pair of exceedingly agile and speedy steppers, including in their repertoire even acrobatic achievements. They are a welcome addition to the early season's exhibits."

### ZIT—NEW YORK EVENING JOURNAL

"Miss Kate Pullman, a member of the cast, whom Mr. Cort recruited from the ranks of burlesque, added much to the performance by her humorous dancing."

### TELEGRAM

"Miss Kate Pullman, for instance, does not seem to care whether she is dancing on her toes or on her head."

### BALTIMORE AMERICAN

"Miss Kate Pullman did some remarkable acrobatic dancing."

### FRED—VARIETY

"Kate Pullman, who worked through the show with Earl Gates, pulled down an individual hit in the second act in the 'I Want a Man' number. She pulled an exit trick that was new to Broadway and it won her an applause writhing."



LOUIS GARDY

"Kate Pullman does athletic stunts to show how the minut and reel have changed in the past century."

MANAGEMENT JOHN CORT

The Most Popular Fox Trot  
Balled of the Year. Song  
and featured by prominent  
singers and played by the  
most famous orchestras the  
world over. Published both  
as a Song and as a Fox Trot.



## TELL ME

## HAND IN HAND AGAIN

Not since Whiting & Egan  
gave us their famous hit,  
"TILL WE MEET AGAIN,"  
have we had a song that can  
compare in popular appeal  
with their latest ballad hit,  
"HAND IN HAND AGAIN."

## Hand in Hand Again

# 4-BIG HITS-4

## HAND IN HAND AGAIN

## MY ISLE OF GOLDEN DREAMS

## YOU AIN'T HEARD NOTHING YET TELL ME

# 9-Novelty Songs-9

## WHEN IT'S MOONLIGHT

## ON THE SWANEE SHORE

By Whiting & Egan

## ALL I HAVE ARE SUNNY WEATHER FRIENDS

By Kendis & Brockman

## YOUR EYES HAVE TOLD ME SO

Blasfuss, Kahn-VanAlstyne

## VENETIAN MOON

By Kahn, Magini & Goldberg

## SOMEHOW OR OTHER I'M GOING TO MAKE YOU CARE

Gumble, McBoyle & Vincent

## THE IRISH WERE EGYPTIANS LONG AGO

Bryan-Smith

## I AM CLIMBING MOUNTAINS

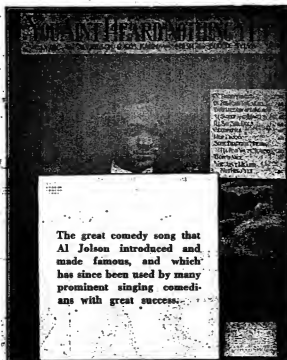
By Kendis & Brockman

## WHEN YOU'RE GOOD YOU'RE LONESOME

Grace Doro

## DARKTOWN DANCIN' SCHOOL

Yaller-Gumble.



The great comedy song that  
Al Jolson introduced and  
made famous, and which  
has since been used by many  
prominent singing comedians  
with great success.

## You Ain't Heard Nothing Yet



Here's a song that won recognition right from the start. Featured by the Dolly Sisters, in their production "Oh, Look!", by the Rath Brothers at the Winter Garden, New York, and by countless singers in shows and in vaudeville, as well as by the best dance orchestras throughout the country. Published as a song and for piano solo, as a Waltz.

## My Isle of Golden Dreams

Professional Copies

Vocal Orchestration

EVERYTHING READY FOR YOU

Call at one of our offices if you can—if not, write

A MOST EFFICIENT PROFESSIONAL STAFF IN ATTENDANCE

Dance and Band Arrangements

Male and Mixed Quartettes, Etc.

# JEROME H. REMICK & CO.

NEW YORK—215 W. 46th St.  
BROOKLYN—566 Fulton St.  
PROVIDENCE—Music Dept., Hall & Lyons  
BOSTON—228 Tremont St.  
PHILADELPHIA—31 South 9th St.  
WASHINGTON—9th and D Sts., N. W.  
PITTSBURGH—244 Fifth Ave.  
CLEVELAND—Hippodrome Bldg.

SEATTLE—321 Pike St.  
ATLANTA—801 Flatiron Bldg.  
BALTIMORE—Music Dept., Stewart's  
SALT LAKE CITY—Linden Hotel  
DETROIT—127 Fort St., W.  
TORONTO—127 Yonge St.  
CINCINNATI—215 W. 6th St.  
MINNEAPOLIS—218 Fantasee Bldg.

PORTLAND, ORE.—322 Washington St.  
SAN FRANCISCO—208 Market St.  
ST. LOUIS—The Grand Leader  
CHICAGO—634 State-Lake Bldg.  
LOS ANGELES—427 South Broadway  
BUFFALO—485 Main St.  
AKRON, OHIO—M. O'Neil Co.

have taken years of hard toil to complete. The proposed Theatre Annex that is being organized by George Arliss and Grace Griswold.

The establishing of little theatres throughout the country—a sure proof that existing conditions do not fill all the requirements needed.

But all these efforts, will never do away with this evil of inefficiency. Bricks and mortar, amateur aspirations, the good-will of our intellectual fellow-citizens are of no avail, unless we, as a profession, buckle to and realize that hard work alone produces efficiency.

What happens in the musical profession? The violinist, pianist, the singer, have to work many hours a day in order to perfect themselves. They are under no delusion that they can capture the world by their natural "glory" talent or aptitude. They

# HENRY C. JACOBS JOHN G. JERMON

Holiday Greetings

COLUMBIA THEATRE BUILDING

B'way and 47th St., N. Y. C.

# ARTHUR HOPKINS



Wishes Everybody  
in the World



A MERRY CHRISTMAS

A MERRY XMAS and A HAPPY NEW YEAR

# CHONG AND ROSIE MOEY

LATE OF ZIEGFELD'S MIDNIGHT FOLLIES

NOW PLAYING KEITH'S CIRCUIT

DIR. LEW GOLDER

COMPLIMENTS OF THE SEASON TO EVERYONE, EVERYWHERE

# IRONS AND CLAMAGE

PRESENT

ALL JAZZ REVIEW

AVENUE THEATRE, DETROIT

WORLD BEATERS

HAYMARKET THEATRE, CHICAGO

**Mary Pickford**  
**Charlie Chaplin**  
**Douglas Fairbanks**  
**David Wark Griffith**



sincerely wish for all of their many  
friends  
a Yuletide of happiness and good  
cheer  
and a New Year of unprecedented  
prosperity.

---

**UNITED ARTISTS CORPORATION**

OSCAR A. PRICE, President    HIRAM ABRAMS, General Manager



## LILLIPUTIANS, THOUGH SMALL, OFT-TIMES FEEL GREAT LOVE

Love comes even to Lilliputians, and to those who remember the famous General Tom Thumb and his wife, who died recently at her home in Middleboro, Mass., it is interesting to know that they were mutually seized with the divine passion at first sight. P. T. Barnum, into whose varied menagerie nearly all freaks and oddities were finally collected, disclaims in his autobiography a widespread belief that he acted as matchmaker, and insists that love came to them a swift and unbidden guest.

"It was by no means an unnatural circumstance," he wrote, "that I should be suspected of having instigated and brought about the marriage of Tom Thumb with Lavinia Warren. Had I done this I should at this day have no regrets, for it has proved, in an eminent degree, one of the 'happy marriages.' He insists that 'from first to last their engagement was an affair of the heart, a case of love at first sight.'"

Tom Thumb met Lavinia Warren, or Mary Lavinia Bumpus, as she was born, in 1862, when she was on exhibition in the museum in New York, under Barnum's advertising watch and care. The midget was then in temporary retirement, but came from Bridgeport to see Barnum on business. No sooner had Tom Thumb cast eyes on the tiny woman than he burst into Barnum's room and began inquiring as to her family antecedents. Barnum, with an eye to the future, imparted the information so favorably received by the haughty and ardent little wooer burst into happy ejaculation.

"My Barnum," he exclaimed, "that is the most charming little lady I ever saw, and I believe she was created on purpose to be my wife. I have got plenty of money, and I want to marry and settle down."

Action was suited to the word. Tom Thumb, Barnum related, neglected business, houses, and the joys of a yacht at Bridgeport, and set about his love making with such persistent ardor that the little lady was eventually forced to capitulate. However, she set herself a wary course, and forced her lover to undergo all the pangs of jealousy and doubt. Tom had to make frequent use of his married sister, then living in New York, as an excuse for his daily excursions to the city.

Meanwhile Commodore Wet, another of Barnum's prize midget attractions, had also fallen a victim to Miss Warren's charms, and was no less bent on possessing for himself her hand and heart. He was a few years younger than the little woman, but lack of years and discretion only spurred him to more ardent effort. Of a fiery temper, he once put the little General on his back when an argument arose in a dressing room, and thereafter the latter, less hefty than his rival, gave the Commodore a wide berth at the frequent crossing of their paths.

Tom laid siege to Miss Warren's heart after the most approved methods in New England wooing. He made it his habit to meet her every Sunday afternoon and evening, and then, under Barnum's chaperonage, had her come to his home in Bridgeport. He was anxious, Barnum's story runs, to have his mother-in-law's consent on his choice, feeling sure that his sweetheart would charm the mother no less than himself. The Commodore, however, immediately sensing peril to his own scheme,

EVERYBODY EVERYWHERE

Merry Christmas Happy New Year

AMERICAN BURLESQUE

Allen Johnson May Allen Agnes Brennan Ben Brown

Caroline Knight Billie Devere Billie Johnson Joe Fazio

THE MISCHIEF MAKERS

ALL STAR CAST AND THE FAMOUS PAPRIKA CHORUS

Presented F.W. Gerhardt by

Bobbie Russell Belle Russell Lucille LaBeau George Bebe LaBeau

Donna Adams Flo Leroy Mena Graham Billie Wallace

RECORDS, "Yea" A Few Doing Our Best Pleasing the PEOPLE Getting Results Leaving 'em Good

SEASON'S GREETINGS TO YOU FROM ALL OF US

PREMIER

ATTRACTION

MALE CHORUS

BEST WISHES of the SEASON

DREW and CAMPBELL'S 1920

LIBERTY GIRLS

WITH JACK CONWAY

VIC PLANT—J. J. COLLINS—MONICA REDMOND—HELEN STUART—PAULINE HARER—JERRY LAWRENCE

THE RUNAWAY FOUR

JAMES OLIVER JOE DUNN THOMAS O'BRIEN JIM HALL

ALEX GORMAN, Mgr.—HARRY NEWMAN, Bas. Mgr.—ANDREW HARER, Musical Director

AND A BEAUTY CHORUS OF TWENTY

MERRY CHRISTMAS TO ALL

ELLY AND ZITO

THE ACTOR & THE ITALIAN

ASK CLAUD BOSTOCK

A MERRY CHRISTMAS!



A HAPPY NEW YEAR!

# BELLE BAKER

THE EXIT MARCH OF ANOTHER YEAR  
WILL VERY SOON BE PLAYED,

AND FOR THOSE WE LOVE AND LOVE US DEAR  
LET'S WISH THE YEAR OF 1920  
IS ONE OF PLENTY,

AND THE YEAR FOR WHICH WE PRAYED.

A MERRY XMAS and A HAPPY NEW YEAR TO ALL

## WALTER CLINTON AND ROONEY JULIA

Featured with Lawrence Schwab's "LAST NIGHT"

DIR. CAPT. RAY HODGDON

RAYMOND HITCHCOCK AND  
MARTIE SAMPTER Present

## "HITCHY KOO" (Southern)

That Big Musical Extravaganza

THE GIRLS

## MISS THERESA SHERMAN

THE DAUGHTER OF DAN

JUANITA CUNNINGHAM  
VERA GRAY  
CHRISTINA MANSFIELD

LOTTE LEE  
HELEN COLLINS  
LULIAN WASHBURN

MICKY LEEMING  
MILDRED CALLEY  
MARION ROBINS

RUTH STEARLING  
LOUISE LANE  
RUTH MOOR

NELLIE ROBERTS  
JUNE DE FOREST  
HONEY LONDON

HELENA TYNKA  
GAZELLE MARCHE

MABEL DEFOREST (Mrs. Dan Sherman)

ALL BOOKED AT SHERMAN LAKE—JUNE, JULY & AUGUST.

Haunting Dreamy, Sensational \* SWEET \* Waltz Song Success

# HAWAIIAN MOONLIGHT

Chicago MCKINLEY MUSIC-COMPANY New York

besieged Barnum that he be invited, too. The showman settled the matter by inviting the three to his own house in Bridgeport and to have Tom's mother go there.

The Commodore had to go by a later train. Tom Thumb determined to garner his crop of hay while the sun shone in the Commodore's absence. Mrs. Stratton, his mother, was won over by the midget queen, and after tea the scene was left clear for the suitor's program. His proposal was careful. Seating himself on a tiny sofa with Miss Warren, he dilated on his possessions and his ability to care for an enlarged household, should that happy event come to pass. Two young girls whom Barnum had invited to meet the midgets so forgot the proprieties as to remain within earshot on the stairway in the darkened hall. They heard everything that passed, Barnum declares, and were his authority for what transpired. Miss Warren was under contract to go to Europe with the showman, and General Thumb hinted that she would be very lonely among so many kings, queens, and princes, and suggested that it would be well if someone familiar with the route and with the proper deportment in sovereign presence were to accompany her. He let it be understood that it would be his chief pleasure in life could he be that creature.

"That would be very nice," the eavesdroppers heard her say.

"Do you think so?" he inquired, warm and interested. She thought so, as she had just remarked, and therewith followed sounds familiar to all, but not translatable in the printed word. The Commodore arrived, bounced into the room and was made to feel the force of the old adage concerning two being company and a third a work of supererogation.

The marriage took place in Grace Church, New York, on Tuesday, February 10, 1920, the Rev. Justus Willey, rector of St. John's Church, Bridgeport, assisted by the Rev. Dr. Thomas House Taylor, rector of Grace Church, performing the ceremony. Admission to the church was by invitation only. Present were, Barnum says, Governors of several States, Congressmen, army officers, and many prominent in public and social life. Hundreds begged him for tickets, and for one he received an offer of \$500. But all such requests were refused. As it was, the church was packed and jammed, and hundreds waited outside to watch the bride and groom.

#### A THEATRICAL PHRASE BOOK

*Laryngitis*—Something caught by the star when a play requires rewriting before opening in New York.

*Prior Contracts*—The reason why a play is compelled to end its metropolitan run at the height of its popularity.

*Biggest Hit in Twenty Years*—A success. *Biggest Hit in a Decade*—A moderate success.

*Biggest Hit in Town*—A failure. *Premiere*—Something which is postponed.

*Original Cast*—Company of twenty containing seven of the original people.

*One Year in New York*—Five months in New York.

*Eight-Fifteen*—Eight-forty-seven.

# GUS HILL'S

## Mammoth Enterprises

### HARRY BULGER

in

### THE FLIRTING PRINCESS

### KEEPING UP WITH THE JONESES

### GUS HILL'S MINSTRELS

### SPIDER and THE FLY

### BRINGING UP FATHER

### PUCK & JUDGE

### NOT TONIGHT JOSEPHINE

### MUTT & JEFF

### NOW, LISTEN MABEL

### HONEY BOY MINSTRELS

### WANTED AT ALL TIMES—TALENT FOR ABOVE ATTRACTIONS

Gus Hill, Columbia Theatre, New York

### A MERRY XMAS

AND

### A HAPPY NEW YEAR

# EDDIE BUZZELL AND PARKER PEGGY

ONLY A MOTHER'S SON

# JACK ROSE

"MURDERER OF GLOOM"

JOS. STEIGER, Accomplice

A Merry Christmas and A Happy New Year to All My  
Friends Also All My Enemies

HARRY MASTERS & KRAFT JACK

A HAPPY CHRISTMAS AND A MERRY NEW YEAR? (Without Liquor)  
WE SHALL HAVE OUR NEW YEAR'S DINNER WITH OUR PAL JOHN NAVIN IN ALBANY

HARRY (HEINIE) COOPER

WISHES YOU A MERRY XMAS

MERRY CHRISTMAS  
MATT KENNEDY  
Sam Howe's Big Show

## ACTING MATERIAL

## RARE AND SCARCE

## SAYS BELASCO

The chances of a beginner upon the stage were recently set forth at considerable length in the *Saturday Evening Post* by David Belasco.

A great English player, asked what was most necessary in order to become an actress, answered that it was "to possess the face and figure of a Greek goddess, the voice of an angel, the temper of a dove, the disposition of a saint, the energy of a dynamo, the dexterity of an acrobat, the strength of an elephant and the hide of a rhinoceros!"

Mr. Belasco suggests that special stress should be laid upon the last named of the requirements, and adds that it is one of the many paradoxes of the theatre that sensibility is at once an absolute essential to fine acting and a curse to actors who possess it. In no other art will it do so much for an artist—or expose him to so much pain. "But to answer in all seriousness the inquiry as to what is most necessary in order to make a true actress," says Mr. Belasco in the course of his article, "I should say it is not beauty, eloquentary faculty, intellect, energy, strength or persistence, but just possession of that most obviously essential ability—which, nevertheless, appears to be about the last thing the generality of histrionic beginners ever think of—namely, the ability to act. That ability to act is a strange thing indeed—certainly the gift of Fortune, an innate endowment of Nature, something none of us can acquire by study and instruction any more than we can add a cubit to our stature by taking thought. Given that ability, a well-timed, red-headed chambermaid can be taught and developed till she can move and sway a theatre full of people at will. In other words it is a strange thing that actresses of whom we read in theatrical history is undoubtedly Mrs. Hannah Pritchard, and perhaps the greatest of her personations was that of Lady Macbeth. Yet we have Dr. Samuel Johnson's testimony

new the inquiry as to what is most necessary in order to make a true actress," says Mr. Belasco in the course of his article, "I should say it is not beauty, eloquentary faculty, intellect, energy, strength or persistence, but just possession of that most obviously essential ability—which, nevertheless, appears to be about the last thing the generality of histrionic beginners ever think of—namely, the ability to act. That ability to act is a strange thing indeed—certainly the gift of Fortune, an innate endowment of Nature, something none of us can acquire by study and instruction any more than we can add a cubit to our stature by taking thought. Given that ability, a well-timed, red-headed chambermaid can be taught and developed till she can move and sway a theatre full of people at will. In other words it is a strange thing that actresses of whom we read in theatrical history is undoubtedly Mrs. Hannah Pritchard, and perhaps the greatest of her personations was that of Lady Macbeth. Yet we have Dr. Samuel Johnson's testimony

1877

1919

# HYDE AND BEHMAN AMUSEMENT CO.

AEOLIAN HALL

33 WEST 42nd STREET

NEW YORK

## Jack Blue Bobby Connolly Walter Irving

wish to advise that they have opened a studio for the purpose of coaching professionals and amateurs in the art of terpsichore. What your act needs we can supply. What it lacks we can tell at a glance.

Mr. Blue, formerly dancing master for Geo. M. Cohan and Ziegfeld Follies.

Mr. Connolly, prominently identified as dancer with many musical attractions.

Mr. Irving is the author of "The Dream Girl" and numerous successful vaudeville acts.

INCIDENTLY,

**We Wish You All a Merry Christmas!**

Tel. Circle 6136

Studio: 304 West 55th St., N. Y.

## Hiding From The Shuberts, K. & E. & Ziegfeld

ANNOYING BILL CAMPBELL

JAMES "BUTCH" SHELLY, GILBERT BROWN

JERRY GOODMAN

ROSE SYDELL'S LONDON BELLES COMPANY

## John Cort's 10 Attractions

SEASON 1919-20

NOW PLAYING

The Distinguished Italian Star

MIMI AGUGLIA

The Big Melodram

"THE WHIRLWIND"

(Standard Theatre, N. Y.)

"ROLY BOLD EYES"

Featuring

EDDIE LEONARD

(Cricketer Theatre, N. Y.)

A Comedy of Tush

"THREE'S A CROWD"

With

Phoebe Foster and Allan

Dinehart

(Cort Theatre, N. Y.)

LISTEN LESTER No. 1

Featuring

ADA MAE WEEKS

(Cleveland, O.)

America's Foremost Musical Star

FRITZI SCHEFF

"GLORIANA"

(Atlanta, Ga.)

The Belgian Prima Donna

TAVIE BELGE

"FIDDLERS THREE"

(Toronto, Canada)

"FLO FLO" (Third Season)

Featuring

Handers and Millis and

Mabel Withee

(Brooklyn, N. Y.)

LISTEN LESTER "A" Co.

(Detroit, Minn.)

LISTEN LESTER "B" Co.

(San Antonio, Tex.)

IN REHEARSAL

"A FOOL'S GAME" with MAUDE FEALY

IN PREPARATION FOR NEXT SEASON

Two New Musical Productions by Harry L. Cort, George E. Stoddard and Harold Orlab

A MERRY XMAS  
AND  
A HAPPY NEW YEAR

AL **KLEIN BROS.** HARRY

Direction, MESSRS. SHUBERT

GAJETIES, 1919

P. S.—HELLO, VAUDEVILLIANS  
—MATINEE EVERY DAY—UGH!

COMPLIMENTS

BOBBY **CLARK & McCULLOUGH** PAUL

With JEAN BEDIN'S

**PEEK-A-BOO COMPANY**

A MERRY XMAS  
AND  
HAPPY NEW YEAR

**PAT ROONEY**  
AND  
**MARION BENT**



that personally she was "a vulgar idiot," and it is recorded that great as was her performance of Lady Macbeth her only knowledge of that character was derived from the part itself, as copied out and given to her by Garrick's prompter; that she never even read the tragedy of Macbeth as written by Shakespeare! Nevertheless, her performance of the character stands as a model even to this day. What is the explanation? Why, it is simply this: Mrs. Pritchard possessed the strange, rare faculty—the ability to act.

Comedical managers of today are often and bitterly blamed—sometimes not without justice—for their exploitation of types. Yet I wonder whether those who so blame them understand that to a very large extent managers are forced to look for and depend upon types, become genuine actors of either sex are so rare. For my own part, I would a thousand times rather have an actress who could play—could truthfully impersonate Juliet and Lady Teazle, Polly Eccles and Laura Murdoch, and so on—than to go hunting types almost every time I have to cast a play. But we managers are in many ways the slaves of circumstance and must often do not what we would, but what we can. If I revive "Caste," for example, I can doubtless find some strikingly little girl to go on for Polly,

who will be delightful in it, but who can play nothing but Polly—that is herself—under various different names. Again, doubtless I can find some half-sophisticated type, some girl who is half good-hearted hoyden and half artificial fine lady, to play Lady Teazle. But where shall I find actresses able to act, to impersonate both those characters, and many others? I have occasionally discovered such—but not often.

Perhaps the most frequent error made by stage aspirants is the error of supposing that education—particularly a college education—is the open sesame to theatrical success. There could not be a greater mistake. Practically speaking a college education, as far as acting is concerned, means just so much money, labor, and—most important of all—time thrown away. I do not mean, of course, to disparage formal systematic education—no, not even when it is solely confined to the oft-condemned book learning. But it is another paradox of the theatre that in no art is education, general education, more valuable than it is in the art of acting, yet almost if not literally without exception the greatest exponents of that art have come from social obscurity and have received little formal education—let alone a college training.

It is the self-imparted education that counts in acting. It would be possible to

**MERRY XMAS and HAPPY  
NEW YEAR to ALL!**

**LIZZIE B. RAYMOND**

"CHARACTER SINGING COMEDIENNE"

Third Season under the Management of

**MR. DAN'L S. KUSELL**

AUTHOR AND PRODUCER

Presenting a One-Act Comedy Playlet

**"WELCOME HOME"**

Three hundred lines and three hundred laughs.  
Have created a new Irish character in "Welcome Home"

Presented by DANIEL S. KUSELL  
Woods Theatre Bldg., Chicago, Ill.

**MERRY XMAS and  
HAPPY NEW YEAR!**

**Wishing Everybody a Merry  
Christmas and Happy New Year**

**ED JORDAN**

**I'm Happy Doing Black with  
LEW KELLY**



**CHARLE RAYMOND**

With Bert Baker and Company in Vaudeville  
**MERRY CHRISTMAS AND HAPPY NEW YEAR**

**The Century Play Co.**

1400 BROADWAY  
EXTEND THEIR HEARTIEST GREETINGS  
TO THEIR MANY FRIENDS AND ASSOCIATES  
THIS GREATEST OF ALL HOLIDAY SEASONS

**BARNEY GERARD**

EMPLOYS

**100—ACTING PEOPLE—100**  
in Three Burlesque Shows of  
**100—PER CENT MERIT—100**

Barney and his "One Hundred" Wish You and Every-  
body Else a One Hundred-Per Cent-One Hundred

**MERRY XMAS AND HAPPY NEW YEAR**

"FOLLIES  
of the DAY"

"SOME  
HOW"

"GIRLS  
de LOOKS"



YULETIDE GREETINGS

# BENNIE FREEDMAN

Enjoying a Successful Trip Over the American Circuit  
with BROADWAY BELLES

AM TRULY GRATEFUL to each individual, connected with the  
LEW KELLY SHOW, whose able efforts make our excellent  
business possible.

## LEW KELLY

GREETINGS

GREETINGS

GREETINGS

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

FROM

### MR. AND MRS. CHAS. ROBINSON AND FAMILY

IRVING—IDA—HELEN AND LORAIN ROBINSON

AND HIS BIG

PARISIAN FLIRTS CO.—SEASON 1919 & 1920

GREETINGS TO ALL

## EDDIE COLE

HOME FOR THE HOLIDAYS WITH BROADWAY BELLES

devise and arrange a college course that would be invaluable to beginners on the stage, but so far as I know it has not been done. As things are, it is the self-taught, self-supporting, self-made girl who makes your great actresses every time; the poor girl who has ambition and strives as well and keeps to rise; the girl who somehow has got to make a living, to get her daily bread and butter, at the same time that she gets her education and her technical training; the girl who has never been within a year's walking distance of a college education.

"I do not now recall exactly how many college girls have applied to me for employment in the theatre on the strength of their college education, but they number several hundred at least. I have given interviews to many but can recall only seven who showed any fitness.

"It is a rule almost without exception that the college-bred girl, though generally she is an exceptionally good girl, who makes a good wife, a good mother and a good friend, is a bad actress. She is too much aware of herself, too strongly self-conscious and too over-critical of her emotional reactions to make a true actress at all. She thinks too much about her feelings to be able, comparatively, to feel much. Her emotions are too much formalized and constricted, too much regulated and far too much chilled. She is not receptive. She cannot get things apprehended through her heart, her feelings, her intuitions; she has to get them coldly, through her mind alone. She considers her emotions—at least when it comes to reproducing them—much as she might a gram of salicylate of soda, a proposition of Euclid or the construction

I'm Very Thankful to Be Here  
to Wish You All

A MERRY CHRISTMAS  
and  
A HAPPY NEW YEAR

**SAM  
HOWE**

COLUMBIA THEATRE BLDG., NEW YORK

I WISH YOU THE SAME

**PEARL LAWLER**

Prima Donna

"Parisian Whirl"

**RUTH HASTINGS**

WISHES ALL THE  
BEST OF EVERYTHING

PRIMA DONNA

"BOSTONIANS"

**Holiday Greetings**



**Anna Caplan**

1919-1920

Having a Wonderful Season with  
the "KEWPIE DOLLS"

**MADLYN  
WORTH**

EXTENDS THE  
SEASON'S GREETINGS

1919-1920

Soubrette—"Social Follies"

**L. H. HERK**  
PRESIDENT

**GEORGE W. GALLAGHER**  
TREASURER AND GENERAL MANAGER

# American Burlesque Association

## ALWAYS BETTER BURLESQUE

GENERAL OFFICES  
COLUMBIA THEATRE BUILDING  
BROADWAY and FORTY-SEVENTH STREET  
NEW YORK

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL MY FRIENDS—  
THAT'S EVERYBODY

# THOMAS DURAY

in "FOR PITY SAKE"—Direction, C. B. MADDOCK

# JACK GIBSON

Wishes all the compliments of the season.  
Playing the Columbia Circuit.

Doing straight with Lew Kelly Show  
Direction ROEHM AND RICHARDS.

of an Addisonian sentence; and thus, though she may be great on chemistry or semicolons, when it comes to acting she misses the soul.

"Now feeling is the soul of acting; and to be a great actress you must be emotionally sensitized; not over-critical of your feelings, not too rigid, too formal, too exact and too exacting; as in my experience the college girl almost invariably is. The greatest artist, of course, will always be the one who is both ardently emotional and highly intellectual—with, according to my judgment, a slight preponderance of the former characteristic; a discipline, so to speak, to think first with the heart rather than with the head. Your college girl might doubtless give an adequate performance of such a part as the erudite Miss

Jogg, drawn with such delightful satirical piquancy by Henry Arthur Jones in his fine play of 'Judith'; but she will never give a satisfactory embodiment of such parts as Imogen or Juliet or Cleopatra or Camille or Fedora or Yo-Han.

"Granted the innate ability to act, I would by preference choose for histrionic instruction and training a girl of the factory or the shop, with no more than a common-school education, and of the ardent, intense, temperamental and impulsive order. Such a girl will make the finest artist. When she gets stage-struck it is not only in her mind; it is with her whole heart and soul as well. She is literally possessed of the purpose and determination to act, and she will undergo any hardship, make any sacrifice, in order to

# MILDRED LAURIE

WISHES ALL THE COMPLIMENTS  
OF THE SEASON  
TO ALL

BARNEY GERARD'S

"FOLLIES OF THE DAY" 1919-1920

SEASON 1919-1920

# PETER S. CLARK

PRESENTS

## Oh Girl!

On the Columbia Wheel

Always a Fine Show!

Holiday Greetings to All Friends.

WISHING YOU ALL  
A Merry Christmas!  
and

A Prosperous New Year!

# DAVE KRAUS

# ROSE SYDELL

AND

# WM. S. CAMPBELL

the LONDON BELLES

AND

# PAT WHITE

and His GAIETY GIRLS

Extend the Season's Greetings to All Friends in and  
Out of the Profession

1919

The Same Old Pat!

1920

MERRY XMAS AND A MOST HAPPY NEW YEAR TO ALL

LITTLE

# IRENE MEARA

"BURLESQUE REVIEW" CO.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

# JACK PEARL

WHAT THE THEATRICAL PAPERS HAD TO SAY:

## VARIETY

This year Jack Pearl has jumped into the lead, and it is his work that goes a long way in putting "The Beauty Trust" over. Pearl shot over the show's big scoring hit with a talking specialty in the first act. Pearl's dialect and style recalls Joe Weber, with a dash of Louis Mann, but he is original in his work.

## NEW YORK CLIPPER

Jack Pearl is again doing his "Dutch" character. In this role he never tires one. He is a natty fellow, his dialect is rich in humor and he possesses an individuality all his own, which won favor from the start. Pearl can dance, jump, is fast and is one of the best comedians at the Columbia so far this season. He has a funny manner that they laugh at. In fact, his all around work gives a lasting impression. It's funny that these Broadway managers have overlooked this young star. He is an artist and shows it in all he does.

## TELEGRAPH

It was not alone the wonderful Teutonic dialect of Pearl that got him his laughs but the quaint, artistic and rapid manner in which he followed up his humorous punches with other verbal fireworks that directed attention to this comedian's efforts when he was on stage.

WHILE PLAYING THE COLUMBIA I HAD TO DECLINE A NUMBER OF OFFERS FROM BROADWAY MANAGERS ON ACCOUNT OF BEING UNDER CONTRACT TO MR. I. H. HERK, MANY THANKS FOR ALL OFFERS.

BEAUTY TRUST COMPANY

PERSONAL REPRESENTATIVE

LOUIS PERLMAN

526 W. 173rd St., New York

MERRY CHRISTMAS and HAPPY NEW YEAR

SEASON 1920

TO ALL—FROM

HARRY D.

HARRIET

# WARD AND RAYMOND

WE WISH YOU THE SAME, AS WE KNOW YOU WISH US

## MAY MYERS AND FRANKIE JAAMES

TWO PALS

SOMETIMES MAD  
SOMETIMES BLUE—  
BUT ALWAYS HAPPY  
WHILE WITH PEEK-A-BOO

SEASON

1919-1920



fulfill her desire—and not even know she is undergoing hardship or making sacrifice. Such is your genuine-born actress, and when you get one you have got an easy subject for development into a great stage artist.

"I have spoken thus far of women on the stage and the training of them rather than of men and their training. That is because in my opinion women is by far a greater vessel than man. Much, though not all, of what I have said about women applies, however, with equal force to men. But I would infinitely rather train and direct women than men for the stage. This is not only because they are potentially

greater but because women interest me personally far more than men do. The female nature is more complex, more sensitive, more subject to emotional disturbances, far more variable and disturbing than the male nature is. Then women—at least women of the stage—are as a class more receptive than men. Men being more vain than women are less willing to accept instruction, even when they have asked for it.

"It is very different with women. Your woman who is really in earnest about acting does not care the value of a faded flower where or how or from whom she learns—all she cares is to learn. After she

Merry Xmas to All Friends

# MLLE. BABETTE AND CLARE EVANS

"20th CENTURY MAIDS" Co.

## Color vs. Scenery

Ordinarily, and one may say absolutely, COLOR is of more importance in the Decorative appointments of a Musical or Vaudeville Assemblage than the Book itself.

Harmony is therefore the one object to be aimed at. Artistic Harmony depends upon two things — Color and Form. Color makes the first and strongest impression, color appeals and attracts, satisfies or disturbs, raises enjoyment to rapture or deepens discomfort into horror.

The chief character of a good scene is Color. By its help we may produce any desirable effect.

## Tom Creamer

COLOROLOGIST

488 6TH AVENUE

NEW YORK

Phone Madison Square 4692

## Jas. E. Cooper Enterprises

WM. K. WELLS, GENERAL MANAGER

COLUMBIA THEATRE BLDG.  
NEW YORK CITY

## BERT LEVEY

CIRCUIT OF VAUDEVILLE THEATRES  
ALCAZAR THEATRE BUILDING  
SAN FRANCISCO, CALIF.

"BEST IN THE WEST"

MERRY CHRISTMAS

## GUS DREYER

1482 Broadway, New York

## A. W. GERSTNER CO.

634 Eighth Ave. (at 41st St.), New York

WE HAVE THE LARGEST STOCK OF

Theatrical Stage Hardware and Tools

IN NEW YORK CITY

Compliments of the Season

WISHING you all a Merry Christmas and a Happy New Year

MR. AND MRS.  
HARRY HASTINGS

SEASON'S GREETINGS

# THURSTON

THE MAGICIAN

# McINTYRE and HEATH

IN

## "HELLO! ALEXANDER"

Under Direction of Lee and J. J. Shubert

Wish Everybody  
**A MERRY CHRISTMAS**  
 and  
**A HAPPY NEW YEAR**

# THE MOBILE FOUR

FRED BLISS, 1st tenor  
 MURRAY SALET, 2nd tenor

(FORMERLY QUAKER CITY FOUR)

HARRY FORSYTHE, Baritone  
 MARTIN GRIFFIN, Bass

PUTTING IT OVER WITH

**McINTYRE AND HEATH IN "HELLO! ALEXANDER"**  
 NOW AT GARRICK THEATRE, CHICAGO

To All of Our Friends: "A Merry Christmas" and "A Happy and Prosperous New Year"

## ELDRIDGE CO.

735-38-40 FLUSHING AVENUE

BROOKLYN, N. Y.

Theatrical PRINTING OF EVERY DESCRIPTION Commercial



A MERRY CHRISTMAS AND HAPPY NEW YEAR

# MAE MARVIN

THE NATURAL COMEDienne IN VAUDEVILLE

has learned all she can, or after she thinks she has, she will graciously desert; you if she believes it to her advantage to do so, with even less compunction than a man will. That that is itself—the possibility of stony hardness and insensate ingratitude in the female—is part of her mysterious complex which excites and holds my interest. It is the old, old story. As Shakespeare said of Cleopatra, so can it even more truthfully be said of woman as a sex: 'Age cannot wither her, nor custom stale her infinite variety.' And finally, as a business man, I would in general rather bestow my labor on women than on men, because I know beyond all dispute or doubt that the theater-going public feels as I do—or, rather, that

in feeling as I do I feel as it does. Women are always of interest.

"I am often asked: 'How shall I begin in order to become an actress?' I would first quote to all patriotic aspirants the query made by Edmund Kean to that fine old player, Henry Howe—1813-98—who when a youth sought counsel from the great tragedian, then drawing near to his death, at Richmond. 'Do you want to be an actor, eh? Cockey?' asked Kean. 'Can you starve, Cockey, eh? Can you starve?' Today it is not perhaps necessary to confront actual starvation in order to become an actor. Nevertheless, got even starvation is unknown among contemporary men and women of the stage—and might be rather more

MERRY XMAS!

MABEL  
and  
JOHNNY  
**DOVE**  
THE CAMOUFLAGE PAIR  
DIRECTION SAM BAERWITZ

A Merry Xmas  
and A  
Happy New Year

**JOHN  
CRONE**

DIR. MESSRS. SHUBERT

PASSING SHOW 1919

WINTER GARDEN, N. Y.

WISHING YOU ALL A MERRY CHRISTMAS!

**WILL KING CO.**

Now on 32nd Consecutive Week,  
At the CASINO, SAN FRANCISCO

**Mystic Clayton**

Extending best wishes to all Friends, Agents, Bookers, House and Stage Employers, Managers, etc., etc. (Also SINE), that have contributed to my success during the past year by lending most valuable assistance and co-operation.

A SINCERE MERRY CHRISTMAS AND BIGGER,  
BETTER, HAPPIER NEW YEAR!

**VICTOR KREMER**  
Presents  
**CHARLIE CHAPLIN**

in the

ESSANAY-CHAPLIN

**"A BURLESQUE ON  
CARMEN"**  
THE (S)CREAM OF CHAPLINS

with the

**"CARMEN  
DANCING GIRLS  
REVUE"**

and

**ORIGINAL  
SPANISH JAZZ  
BAND**

An All Star Cast Including

**EDNA PURVIANCE BEN TURPIN  
JOHN RAND LEO WHITE, Etc.**

Controlled by

**VICTOR KREMER  
FILM FEATURES, Inc.**

1476 BROADWAY, N. Y.

PHONE: BRYANT 8352

# COLUMBIA AMUSEMENT COMPANY

## DISTINCTIVE BURLESQUE

### EXECUTIVE OFFICES

Columbia Amusement Company Building  
Broadway and Forty-Seventh Street  
New York

# LEW LEDERER

MERRY CHRISTMAS

— AND —

A HAPPY NEW YEAR

FREEPORT, L. I., AND ENROUTE WITH "AVIATOR GIRLS"

MERRY CHRISTMAS TO ALL!

JIM

JULIA

# CHALLIS AND CORTAN

AS SEEN BY

## POLLY and TOM

MERRY XMAS AND HAPPY NEW YEAR TO ALL AGENTS AND FRIENDS

# ROBINSON McCABE & ROBINSON

common if it were not for the generosity of those who prosper in the profession. But even taking things at their best, I say to all who would follow that vocation: Pause, reflect! If you are not in deadly earnest, unless you are willing and able, it need be, to strive and scrape and aching and still work, work, work cheerfully and resolutely; unless you are prepared to forego home life and its comforts and joys, and miss much of the frolic and fun naturally due to the heart of youth; unless you can put aside love and the thought of marriage—for matrimony is, at least for women, a career with which no other can successfully compete; then, keep away from the stage."

## THE PASSION PLAY

A new book by Mary Catherine Smeltz, entitled "The Last Passion Play," should prove interesting to the student of drama. It is an account of the performance of the "Passion Play" at Oberammergau in 1910, which, in the opinion of the author, was the last representation of this survival of mediæval drama that will be seen for many years. Her story is charmingly told with a background of the history of the play.

MERRY CHRISTMAS TO ALL

**BEN LEVINE**

CAMDEN

TRENTON

J. J. WILLIAMS

**GLOBE TRANSFER  
MOTOR SERVICE**

in and out of town

524 W. 40th ST., NEW YORK. PHONE 1261-BRYANT.

## SEASON'S GREETINGS

From the Oldest Vandeville Theatre on the Pacific Coast,

**WIGWAM THEATRE**

Modern Class A Building. Capacity 1750. Mission St., near 22nd, San Francisco, Calif. JOSEPH BAUER, Gen. Mgr. Rebuilt in 1906 and again in 1913.

WE, THE CREW OF THE BROADWAY BELLES, WISH ALL  
OUR FRIENDS A MERRY CHRISTMAS AND A  
HAPPY NEW YEAR**EDDIE SCHULTZ**  
Props.**TUTIE ANNARINO**  
Carpenter

28th—Anniversary—28th

**AL REEVES**  
**BEAUTY SHOW**THE BEST KNOWN SHOW AND COMEDIAN  
IN AMERICA

Also holder of many house records that have never been touched "And did the largest week's business ever done in burlesque in any house in America at the Columbia Theatre, New York City." MERRY CHRISTMAS &amp; HAPPY NEW YEAR to everybody! Your old pal Al Reeves.

MERRY CHRISTMAS!

**GENE**  
(RAGS)  
**MORGAN**

PETER CLARK'S "OH GIRL" CO.

TOM

VIOLET

**McKenna and Hilson**

Toy Soubrette

Seventh Season with Rubo Bernstein's "Follies of Pleasure"  
NOT SENDING CARDS

THE SEASON'S GREETINGS TO ALL

**ANNA PROPP**

Soubrette, Arthur Pearson's

**"STEP LIVELY GIRLS"**

SEASON 1919-1920

A MERRY X-MAS AND A HAPPY NEW YEAR

**Gautier's Bricklayers**

DIR. H. B. MARINELLI

# NICK HUFFORD

One Loose Page From a Book of Fun

  
THE SEASON'S GREETINGS

  
Direction

## PETE MACK

Material by Paul Keno and  
Al. W. Brown

LEW KELLY SAYS OF

# ARTHUR PUTNAM

"A FORMER STRAIGHT MAN, is of GREAT VALUE DOING a 'LEGIT' and HITTING OVER 400 with the LEW KELLY SHOW."

A MERRY CHRISTMAS AND HAPPY NEW YEAR

A HAPPY HOLIDAY SEASON TO ALL

# CHAS. M. BAKER'S

ATTRACTIONS

SWEET SWEETIE GIRLS

TEMPTERS

SPORT GIRLS

Can Use Good People at All Times. Rooms 709-710, Columbia Theatre Building, New York



## KALICH

By Ripley D. Saunders

Kalich, thou of dark and brooding face  
Born unto Tragedy by birthright of race,  
The sorrows of uncounted years arise  
And plead for utterance in thy mournful eyes,  
And on thy lips, so poignant sweet with pain,  
God's stamp of suffering marks thy calling plain.

So stood Rachel, of thy blood, in her day;  
So Bernhard, of that blood, holds now her sway.  
And thou, full sister of these mighty two,  
The same blood-heritage claimeth as thy due.

Valid thy claim. The centuries' seal is set  
Upon thy warrant. Tears and blood have wet  
Its ancient and its modern countenances,  
Sorrow unpeppable breathes between thy lines,  
Where, down to Kishinev's cruel days, is told  
A nation's woe that dates from Egypt old.

To thee descended—lo, how dread the cry  
That rises from thy throat! How tense and high  
With strain of agony! Not alone the part  
That now thou playest thus doth wring thy heart,  
But all thy people's grief, accumulated,  
Sounds in thy voice, till, with race anguished great  
Thou speakest not even one little, broken word,  
But Tragedy's supremest note is heard.

This, then, the price of glory to thy name—  
How dire the cost, how bitter high the game,  
O Kalich, on whose soul the forfeit lies  
Of genius born from world-old sacrifice!  
We yield us to the magic of thy spell,  
With our applause the playhouse echoes swell.  
We sound the praises of thy tragic power—  
Yet still how bare, how empty, thy full hour!

What wonder, then, that even at Fame's full flood,  
Thy eyes still bear mute witness to thy blood.  
Sombre with persecution—it was sign  
Still resting on those piteous lips of thine.  
O Kalich, thou in whom all Israel's woe  
Concentrate, makes the Genius-Gift we know!

GOOD LUCK—  
GOOD CHEER—  
GOOD WISHES—  
TO YOU ALL



# Amalgamated Vaudeville Agency

110 West 42nd St.

B. S. MOSS, President

M. D. SIMMONS, Booking Manager

# DEAREST

HIGH VOICE

MEDIUM VOICE

LOW VOICE

By FRANK H. GREY

Concert singers in search of a song which will please an entire audience,  
anywhere at any time, will delight in "Dearest."

Vaudeville artists with a musical act can make it hit the high places with  
"Dearest."

Home evenings can be brightened and study hours lightened with  
"Dearest."

THE BEST WALTZ-BALLAD YET  
BY COMPOSER OF "DEAR OLD PAL OF MINE"

## You Can't Drive My Dreams Away

BY LIEUT. GITZ RICE, the Soldier Composer

In this, his latest and greatest hit, the magician of melody conjures up for you strains  
of soul-satisfying, ear-harmonizing sweetness. The fragrance of pine-scented woods, united  
with love's tenderest memories, live again in this song by the power of music, and make  
it not only a sweeping success, but a life-long favorite.

FREE

Songs and Orchestration sent free to public singers and orchestra leaders.

OLIVER DITSON COMPANY - Dept. V, Boston, Mass.

# PHIL OTT & NETTIE NELSON

WISH THE WHOLE WORLD

**A Merry Xmas and A Happy New Year**

ENROUTE CHAS. H. WALDRON'S "BOSTONIANS"

# DORA HILTON & CO.

"THE GIRL WITH THE GOLDEN VOICE"

WISHES ALL

**A JOLLY CHRISTMAS and a SUCCESSFUL NEW YEAR**

Direction, ROSE & CURTIS

XMAS GREETING!

# MAUD EARL

in

THE VOCAL VERDICT

REPRESENTATIVE:

**MAX HART**

I PUT THIS CARD IN  
JUST TO WISH YOU  
ALL A MERRY XMAS  
AND A HAPPY NEW  
YEAR.

# JOE MARKS

FEATURED COMEDIAN  
BROADWAY BELLES,  
SEASONS 1915-16-17-18-19-  
21. WATCH MAY MARKS  
NEXT SEASON.

MERRY X-MAS TO ALL

# E. J. MOORE

MOSS TIME-ENGLAND

A MERRY XMAS AND HAPPY NEW YEAR TO ALL FRIENDS

# WILL STANTON

America's Premier Souce, assisted by ROSALIND MAY.

## WILL ROGERS' BOOK

In Will Rogers' book, "The Cowboy Philosopher on Prohibition," there is humor aplenty which will tend to make today's dry moments more bearable. It contains a wealth of clever epigrams. For instance, one is to the effect that "there will be people among the coming generation that can name twelve different phonates that couldn't name two presidents."

The cowboy does his best in this book to tackle the problems that remain to be faced since prohibition came into fashion. The only solution he seems to offer is the

one "to grin and bear it" after such provocatives of grins like these:

"The worst crime a child at home can commit now is to eat up the raisins that dad brought home for fermenting purposes."

"If you drop into a cafe after the theater in a prohibition town, they will wake up the night watchman to look you something."

And in the fourteen points of his preamble, the cowboy philosopher wishes to thank the writers of the Old and New Testament, for furnishing facts for some of his strongest arguments against prohibition.

# "GUM DROPS"

Is the Title Which

THOS. F.

MARY H.

# SWIFT AND KELLY

Have Given Their New Act

It is said to be the best of their many offerings. THOMAS FITZPATRICK has charge of it.

# XMAS GREETINGS!

# HEALTH, HAPPINESS, PROSPERITY

GOING OVER THE TOP

Greetings to Clipper and All Friends

JOE LEVITT

JOE OPPENHEIMER

# Broadway Belles

JOE LEVITT, Manager

Compliments of the Season

FROM

# Mr. and Mrs. TOM SULLIVAN

# JACK BELL

STAGE MANAGER

With

# McIntyre and Heath

in the

Messrs. Shubert's Production of

# "HELLO! ALEXANDER"

SECOND SUCCESSFUL SEASON

now at

GARRICK THEATRE, CHICAGO

WISHES

EVERYBODY A MERRY CHRISTMAS

YULETIDE GREETINGS

# BETTY PALMER

SOUBRETTE

DOING BETTER THAN I EXPECTED

"GIRLS, GIRLS, GIRLS"  
COMPANY

MERRY CHRISTMAS TO ALL

**LIEUT. CHAS. GERARD & CO.**

Always Working, Thanks to My Agent—Abc Feinberg

CHRISTMAS WEEK—KEITH'S COLONIAL THEATRE

**FLORENCE MASCOTT**

COMPLIMENTS OF THE SEASON

INGENUE—SAM HOWE'S BIG SHOW—1919-1920

**MABEL McCLOUD**

THE SEASON'S GREETINGS

INGENUE—James E. Cooper's "BEST SHOW IN TOWN"

COMPLIMENTS OF THE SEASON

**WILLIE HALE AND BRO.**

KEITH AND ORPHEUM CIRCUITS, DIR. GLADYS BROWN

A MERRY CHRISTMAS TO ALL THE BELLE OF KENTUCKY

**MARIE RUSSELL**

A STUDY IN BROWN. Thos. P. Russell, Mgr., Thos. P. Russell, Jr., Conductor

## WALKER'S PLAYS PUBLISHED

In a new book entitled, "More Portmanteau Plays," three interesting plays of Stuart Walker's are contained. They are "The Lady of the Weeping Willow Tree," "The Very Naked Boy," and "Jonathan Makes a Wish." This is the second volume of the series of Walker's dramatic writings.

The first play is an idyllic and poetic fantasy of Japan, based on an old Japanese legend. Imaginative in quality and romantically tragic in theme and treatment. "The Very Naked Boy" is a whimsical sketch, the tone of which is indicated by the time description, "half way to a preposi!"

"Jonathan Makes a Wish" is the most realistic of Walker's plays, containing less of the symbolic and imaginative than most of his work. The second act, depicting the delirium of the boy here, is figurative, but the general theme of the play is one of

realism. In his first act, Walker outlines an interesting and powerful theme, but later acts fail to sustain its strength. The situation developed in the first act presents the boy, Jonathan, inheriting the love of freedom and self-development that manifested itself in his actress mother, defying the traditions of the family to follow her desires. Jonathan is destined by his uncle, John, a conventional and autocratic man, for the life of an engineer. Nathaniel, John's brother, returns from his wanderings in time to take Jonathan's part against John and to encourage the boy's independence. The conflict of the old and the new promises interesting things, but unfortunately Walker has failed to develop it fully and is content with an easy way out of the situation, one which provides a "happy ending," but does not convey any particular significance. The second act, the delirium of Jonathan after his accident, is an odd bit of symbolism in dramatic form.

THE SAME TO YOU!

## Dreana Mack

Prima Donna, Peter Clark's "Oh Girl Co."

A Merry Christmas

## Ameta Pyles

Happy New Year

A Merry Christmas and Happy New Year to All

## HARRY SAUBER

1004 FITZGERALD BUILDING.

BETTER THAN EVER

## St. Regis Restaurant

165 WEST 47th ST., NEW YORK

Wishes all our Patrons and Friends a Merry Xmas and a Happy New Year.

CHAS. H. WALDRON'S  
AMUSEMENT ENTERPRISES

## WALDRON'S CASINO

Boston's Magnificent Burlesque Theatre

## WALDRON'S COLONIAL THEATRE

LACONIA, N. H.

Playing only first-class attractions

## AUDITORIUM THEATRE

CONCORD, N. H.

Playing only first-class attractions

## OPERA HOUSE

FRANKLIN, N. H.

Playing only first-class attractions

## WALDRON'S BOSTONIANS

Presenting

FRANK FINNEY

And an all-star cast in the New Musical Comedy  
"BITS OF HITS"

Address all communications to

CHARLES H. WALDRON  
WALDRON'S CASINO BOSTON, MASS.

## LARRIE CLIFFORD

WITH

McINTYRE and HEATH

IN

## "HELLO! ALEXANDER"

Now at Garrick Theatre, Chicago. A Study in Black and White.

MERRY XMAS TO ALL

## Billy Grogan Spencer

PARISIAN WHIRL

## ANNA ARMSTRONG

GIRLS FROM THE FOLLIES

A MERRY CHRISTMAS AND A HAPPY NEW YEAR

## BILLY ROTHBERG

A MERRY CHRISTMAS!

FROM THE ONE AND ONLY

**MOLLIE WILLIAMS**

and Her Greatest

**MURRAY BERNARD**

Cast of Principals

Evelyn  
**RAMSAY**Emil  
"Jazz"  
**CASPER**Billy  
**PURCELLA**

Mollie

Mildred  
**CAMPBELL**Harry  
"Vamp"  
**BOWEN**Madge  
**BOAZ****E. THOS. BEATTY**

PRESENTS

**THE FRENCH FROLICS**  
WITH HARRY FIELDS AND LENA DALY**OH, FRENCHY**  
WITH AL. MARTIN AND HAZEL FORD**ENGLEWOOD THEATRE**  
CHICAGO**THREE SPOKES IN THE AMERICAN BURLESQUE WHEEL****MERRY CHRISTMAS AND HAPPY NEW YEAR**

THE ONLY AND ORIGINAL

**BILLY WATSON**

Not breaking records but still doing the biggest business of them all on the Columbia Circuit

Owner, Orpheum and Lyceum Theatres, Paterson, N. J.

**THE SOUTH AMERICAN TOUR LTD. (CIRCUIT)**

wishes to call to the attention of the Profession that Mr. E. P. Churchill is no longer connected in any way with the South American Tour, Ltd. (Circuit), nor has he been since August 31st, 1919, and therefore has no right to make any contracts for this circuit.

Mr. Henry Bach, General Representative of the South American Tour, Ltd. (Circuit), has arrived in this country, and has made his headquarters at the office of

**RICHARD PITROT, 47 WEST 28TH ST., N. Y. C. and all booking must be done there.**



## THE STUDIO MANAGER

By Richard Willis

The studio manager puckered his brow for he had a lot to do;  
 The boys had come out to look over the plant, some stockholders with him too.  
 He had just smoothed over the troubles of a temperamental star,  
 And had a heated argument with a child performer's ma.  
 He had also approved tentative plans for three new photoplays;  
 Had bawled himself with a hundred things in a hundred different ways.  
 He was tired out, his brain was fagged, when a call boy at the door  
 Announced "A lady with introductions from a friend at Jersey Shore."  
 The manager sighed, then bowed and smiled at his visitor thin and pale,  
 And settled with resignation as he heard the well-known tale.  
 She had been a seamstress way back East, had suffered in her health,  
 Had neither strength, ability, a wardrobe, looks or wealth.  
 The friend had sent her West because he felt she'd make some hits  
 At acting Flora Finch parts on the screen, or comedy bits.  
 She'd never acted anything, but visited movie shows  
 And she knew all about it, knew as much as anyone knows!  
 The manager gave her good advice, took her name and address,  
 And sighed again as the woman went, sighed at her hopelessness.  
 Then right at her heels came a lady large with a promising prodigy;  
 She knew her darling would make a star, as he would quickly see.  
 "Recite for the gentleman, Mary dear," and the manager squirmed with pain  
 As the well-known piping voice went over the same old poem again.  
 The lady was much surprised her child was not engaged on the spot;  
 "You don't know what you've missed," she cried, and she left the manager hot.  
 Followed the man with the paupered pup, another well-known bore;  
 "You write a scenario round my dog and you'll make a fortune sure."  
 There were girls who'd sang at amateur shows and raw boys seeking fame,  
 Because their folks had said that they could easily make a name.  
 Oh, pity the studio manager, for this is his daily grind;  
 A genius is he of talents rare, forceful, tactful, kind.  
 A knowledge of law and literature, the drama, the screen and men;  
 The studio manager earns his pay for he does the work of ten!

Season's  
Greetings

WISH WYNNE

A MERRY CHRISTMAS

AND

A HAPPY NEW YEAR

BEATRICE HERFORD

Merry Christmas and Happy New Year

OLD MAN  
EPSTEIN

MAJESTIC THEATRE, SCRANTON

A Merry Christmas and a Happy New Year to All

JOE WILTON

A Fact—Not a Rumor

Heading and producing my own show on the American Circuit next season.  
 TALENT—Send me Christmas cards, save the Mickey Mouse.  
 Mr. or Miss—I will send them.

NOW IN PREPARATION

COLLINS' MINSTREL JUBILEE

THE FASHION PLATE OF COLORED MINSTRELS

WATCH FOR FUTURE ANNOUNCEMENTS

MERRY XMAS AND HAPPY NEW YEAR

FRANK P. MURPHY

8TH SEASON WITH BEN WELCH SHOW

MERRY CHRISTMAS TO ALL

JACK

MAY

GALLANDO &amp; O'FLAHERTY

Bursts of Famous Men in Clay

TENNY HILSON

CLASSY INGENUE

THANKS FOR ALL KIND OFFERS. MERRY CHRISTMAS AND HAPPY NEW YEAR.

Phone Garfield 1218 Acts Financed, Staged, Produced, Etc.  
 PERSONALLY KNOWN TO MANAGERS AND STANDARD ACTS THE WORLD OVER

BUCKNER

THEATRICAL PRODUCING STUDIO

Vaudeville Manager and Promoter

BUCKNER'S OWN ACTS IN VAUDEVILLE

SUITE 214 HUMBOLDT BANK BUILDING  
 785 MARKET STREET SAN FRANCISCO, CALIF.  
 EASTERN ACTS MANAGED WEST WESTERN ACTS MANAGED EAST

P. HILL—ACKERMAN

PRESENTS

HILL—ACKERMAN

in "SNONSENSE"

Greetings! Dir. James Plunkett, Esq.

BEST WISHES FOR THE COMING YEAR AND ALL THE YEARS TO COME

LOU RAYMOND

THOMAS &amp; WALKER

"Amusement Brokers"

We Handle Anything and Everything

Musicians Performers Jazz Orchestras Brass Bands Vaudeville Acts

Write Songs, Sketches, Parodies, Acts. Book Clubs and Cabarets

308 Gaiety Theatre Building

1547 Broadway

Bryant 3604

New York City

Merry Christmas and Happy New Year to All

DANCING HUMPHREYS

Loew Circuit

**MERRY XMAS and HAPPY NEW YEAR TO ALL**

**JULES**

**BERT**

**FISHER & KENNEDY**

**JUST TRAMPS**

**WALTER PARKER**

**"FINNEGIN"**

**IRISH COMEDIAN "FRENCH FROLICS"**

**EDDIE DALY, MANAGER**

**THE SEASON'S GREETINGS TO ALL**

**MARGARET WHITE**

**SOUBRETTE—1919-1920**

**HELLO AMERICA COMPANY**

## TO THE AMERICAN SOLDIER

By Marshall Montgomery

It's 9 o'clock, in dear old France, our boys have gone to rest,  
With heavy eyes and weary bones and heaving, throbbing breast.  
What thoughts ramble through their tired brain only they themselves  
can tell:

Perhaps it's home and loved ones, or—the Hun he sent to hell.  
His gun is hot and sticky, his bayonet stinks with blood.  
His shoes are stiff and heavy from the hours he tramped in mud.  
He lays his head on resting and at the Bugle's first sound of Taps.  
While his brave comrades take up the fight to exterminate those rats.  
He dreams of roaring cannon, the cry, "Oue! Spare my life."  
The maddening yelps of those cowardly whelps who tortured the Belgian's  
wife.

To him, it seems, one hour's past, the command comes, "Forward men."  
To the Drummer's drub, and with one day's grub, he's up and at 'em again.  
Another day of slash and tear, on toward that treasured goal.  
His companion is hit by a shrapnel bit, and his answer is, "Damn their  
souls."

He stumbles all day, through shell holes and clay, till the order comes,  
"Dig in for the night."

As he peers through the rain, at comrades wounded and slain, he yells,  
"To hell with rest," let us fight.

This he'll do, and do, and do, till he's backed them across the Rhine,  
And the world shall thrive in the arms of God and be free for all mankind.

The German clan will extend their hand and say, "We thank you Yank."  
And now, that we have done away with that drunken Mastoid crank,  
We've taught the Kaiser real Kultur in a good straightforward manner;

BUT! before we're through, he'll respect the Red, White and Blue,  
And the words of the "Star Spangled Banner."

SEASON'S  
GREETINGSSOPHIE  
TUCKERNEWMAN'S  
Theatre Ticket OfficeCHOICE SEATS AND BOXES FOR ALL THEATRES  
AND OPERAS

1482 Broadway, N. Y.

Entrance of the Cohan Theatre

Telephones, Bryant 5262, 5263, 5267, 5268, 516

## GOLDEN GOLDIE COLLINS

A ROSEBUD OF PRIMROSE

Blooming Sweetly in

"A LITTLE COTTAGE"

Wishes Everyone

A Merry Xmas and a Happy New Year

SEASON'S  
GREETINGSGEORGE  
MacFARLANEACCOMPANIST  
HERBERT LOWE

## SEASON'S GREETINGS

DOC. BAKER

AND

POLLY WALKER

WITH

"FLASHES"

Produced by Moore-McGley Co.

DIRECTION HARRY WEBER

A MERRY XMAS  
AND  
A HAPPY NEW YEARMELVILLE  
MORRIS

JEROME H. REMICK

# Compliments of the Season

FROM

# Harry Tierney

NOW ON THE ORPHEUM CIRCUIT

## FOX AND WARD

1868

THE RECORD MINSTREL AND  
VAUDEVILLE TEAM OF THE WORLD

1920

Opened at the Palace Theatre, Chicago, Oct. 6th, in their new White Face Specialty, written by Mr. Aaron Hoffman, by directions of Mr. E. F. Albee and more than duplicated their hits of former years—the same in every city they have appeared, and complimented by the Managers, Press and Public—nothing old in this act but their honorable record. A Merry Xmas and Happy New Year to everyone. FOX and WARD.

SEASON'S GREETINGS TO ALL

## BERNARD TRIO

AMIEE—BELLA—BABE

That Nifty Singing and Dancing Act with "Hip Hip Hooray" Company

Management Ike Weber

## FRANK HUNTER

WISHES ALL FRIENDS "A MERRY CHRISTMAS AND A HAPPY NEW YEAR."

Featured With James E. Cooper's "BEST SHOW IN TOWN"

**STUDIO SLANG**

Here is a glossary of some of the motion picture studio slang.

**Location;** out on location—Taking scenes some place other than the studio floor.

**Gumming up the parade**—Getting in the way of the camera.

**Dress a set**—Fixing up the details, such as hanging curtains, laying rugs, fixing articles on a table, etc.

**Hit So-and-So** in the face with that mirror—Turn the mirror so that it will reflect light on the person's face.

**Flood the spot**—Open the spotlight wider.

**Flood them with lights**—Put strong lights all over persons in set.

**Hogging the camera**—Some one who always looks in the camera and wants to be prominent in every scene.

**Frame**—Order to projection machine operator to focus a scene on the screen—scene is not on screen in right position.

**Clear**—Everybody off the set.

**Hold your lights**—Don't turn them off.

**Atmosphere**—Same as supers on stage. Persons who just stand around, etc. for general result.

**Cut**—Word used to notify camera man to end a scene or quit turning the crank.

**Kill that baby**—Turn off the small spotlight.

**Cut back**—Term used in cutting when wanting to continue a scene which was previously shown.

**Knock the nigger down**—Take down black shield used to protect camera from glare of lights.

**Cooking negative**—Overdeveloping.

**Soup**—Developer.

**Fade out**—Gradual dimming out of scene.

**Can't get juice**—No electricity.

**Carbons froze**—Light dead.

**Hook up**—Plug in the Cooper-Hewitts.

**Foot age**—Order of camera man to his assistant to measure for long shots, close-ups, etc.

**Long shot**—30 or 50 feet from camera.

**Close-up**—Five feet or so from camera.

**Medium**—Half way between long shot and close-up.

**Take 'em away**—Turn out the lights. Slap these together—Film cutter's slang for splicing scenes (putting scenes together).

**Duplex**—Making a negative from a print.

**Location scout**—The man sent out to obtain the use of buildings, boats, parks, etc. for pictures.

**Hit 'em**—Turn on the lights.

**Let's go**—Order of director to camera man and actors to start the picture.

**Start your action**—Director's order to actors to begin moving for the picture.

**Set dead**—All of the scenes have been taken and the set can be torn down.

**That's a strike**—The set may be torn down.

**Still**—A plain photograph—stationary objects—as contrasted with a moving picture.

**Take it**—Camera man's order to measure distance from players to camera.

**Let's have some stock**—Camera man uses this when he wants his assistant to get more film.

**Load up**—Put more film into the camera.

**Getting any static**—Static is electrical current that exposes on film in streaks.

**On the set**—In the set, "set" being term used to indicate the room, house, cabaret, etc., built in the studio for the picture.

**Grinding**—"Who are you grinding?" Grinding means turning the camera crank, and one camera man asks this question of another when he wants to know what star is in his picture.

**Turn on the sun**—Want some light, chiefly sunlight or arc.

**Shoot**—Take the picture.

**Furniture Hawk**—Property man.

**Grips**—Men who tear down the sets (use this on stage, too).

**Slap that deal**—One property man tells another to take a piece of furniture in a certain position.

**You've got a holiday**—Holiday means a spot uncovered by paint.

**Rattle your back**—Hurry up (used on West Coast chiefly).

**Double exposure**—Trick of camera in making one person appear in the scene at the same time in different action, etc.

# ED DAVIDOW and RUFUS R. LeMAIRE

1493 Broadway - - New York



We extend the Compliments of the Season  
to our many friends

## ?Look Who's Still Here? GUESS?

All the wise ones gave this bird to last about 3 weeks, and it's over five years and he is still packing them in, and doing better.

WHO DO YOU THINK IT IS?

The Academy Theatre  
from Pittsburgh, Pa.!

# GEO. JAFFE

A Merry Xmas and Happy New Year

YOUNG BLOOD—NEW IDEAS

## BERT DIXON

Writing Lyrics and Music

"What's Happened to My Old Home Town"

with JOS. W. STERN & CO.

"Granny's Melodies"

with JACK MILLS, Inc.

Both Numbers to be Released Soon. Go Up and Hear Them

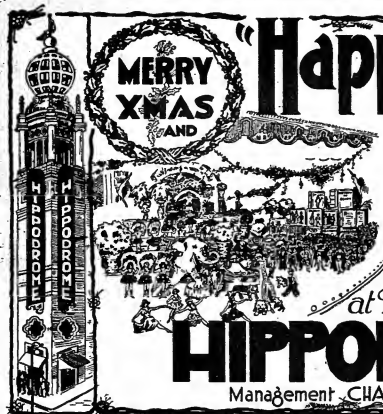
Special Songs and Material Written for Acts

Address

528 W. 151st St., N. Y. C.

Tel. Aud. 2754

## MERRY XMAS



**MERRY XMAS AND**

# "Happy Days"

*The Colossal Master Spectacle*  
by R.H. BURNSIDE  
Music by Raymond Hubbell  
at the  
World's Largest Theatre  
Where the Holiday Spirit Always Prevails.

*at The*  
**HIPPODROME**  
Management CHARLES DILLINGHAM

**Compliments**  
of the  
**SEASON**

# AVON COMEDY FOUR

DIRECTION MESSRS. SHUBERT  
WINTER GARDEN, NEW YORK

PASSING SHOW 1919

A Merry Xmas and A Happy New Year to All

**LOUISE BOWERS AND SAUNDERS PAULINE**

**"SONGSTERS OF THE HOUR"**

Under Personal Direction, MR. JERRY HITCHCOCK

Season's  
Greetings

# AL COOK

Professional  
Manager

**M. WITMARK & SONS,**

**1562 BROADWAY  
NEW YORK CITY**



**AMERICAN PLAYS HAVE PEP**

British plays do not possess the pep found in American productions, according to Owen Nares, the actor-manager who is now producing "The Cinderella Man" in London. He claims that there is a controversy raging in England over the invasion of American plays, but says that the English people demand them because of their superiority to the Anglo productions.

"Where are the English plays, and what has become of the English playwrights?" he asks. "I am not speaking of those who are our leading men in this line, for Somerset Maugham, Alfred Saito, Louis N. Parker, George R. Sims, Robert Hichens and H. P. Malby, to mention some at random, have plays running in London at this very moment. The trouble is that Britain has not enough playwrights to go around.

"Also every British playwright during the war passed through a period when the tastes of the public underwent a tremendous change, and then the demand was for the lightest and airiest form of entertainment possible.

"I am an optimist, and am sure that the day is not far distant when the English comedy, to say nothing of the English drama, again will hold pride of place on the British stage.

"But the British dramatist must, first of all, put himself together in the same way that our men of business and commerce have to do. He must come out into the open and fight his rivals in America in the same way our merchants are doing now.

"An American play almost invariably is

a virile piece of work, and it contains a great deal of brightness and snappiness which plays by English authors nowadays seem to lack. When I say brightness and snappiness, I do not necessarily mean comedy. I mean a keener imagination and brilliancy in construction and dialogue.

"Another and most important thing, the American plays almost invariably cater to youth, and youth is what we want on the British stage at the present moment. We have got the young actors and actresses, but we have not got the young playwrights and plays.

"The British dramatist was accustomed for so long to write a middle-age leading part that he seems to have lost the knack of turning out good plays for young men and women, but the Americans do this.

"The manager who produces a play simply because it is British, and not on its merits, is making a terrible mistake if he imagines that the public is coming to see that play for that reason only. Of course the theatre is commercial. It has to be. The author is commercial. He wants to get the best terms out of the manager. The artist is commercial. He wants the highest salary he can get. The public is commercial.

"Let the British dramatist write plays which beat the American plays and the public will support them. But do not let us have any winning about plays being fostered upon the public and their taste vitiated. You cannot foster anything on the British public, so you cannot vitiate its taste."

**ALICE KAUSER**

DRAMATISTS' AGENT

**ALICE KAUSER**

DRAMATISTS' AGENT

**ALICE KAUSER**

DRAMATISTS' AGENT

**ALICE KAUSER**

DRAMATISTS' AGENT

**ALICE KAUSER**

DRAMATISTS' AGENT

FOR PRODUCTION, ROAD TOURS, STOCK, PICTURES

**MOTION PICTURE DEP'T****R. L. GIFFEN**

ASSOCIATE AND MANAGER

1402 BROADWAY

REPRESENTING OVER 100 LEADING WRITERS  
CABLE: LINADORE, N. Y.

Compliments of the Season

**STROUSE & FRANKLYN**

Girls from the Follies

Round the Town

MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL

**SAMMY DUNCAN**  
**THE JOLLY SCOT**

Dir. Lew Golder

**"A MERRY XMAS AND HAPPY, PROSPEROUS NEW YEAR TO THE WHOLE WORLD  
LEW TALBOT WHO PRESENTS****HARRY LANG**—AND—  
—HIS—  
FAMOUS**LIDLIFTERS**—OF—  
1920

EMPIRE, HOBOKEN—XMAS WEEK

STAR, BROOKLYN—NEW YEAR'S WEEK

Bring Your War Tax and I Know You Hope You Have to Stand Up.

MERRY CHRISTMAS &amp; HAPPY NEW YEAR TO ALL

**JIM & EDIA CONNOR**

WISHING ALL OUR FRIENDS A MERRY CHRISTMAS AND A HAPPY NEW YEAR

**HILDA DE HALDE & EDWARDS RAY**

DIRECTION MAX GORDON

MERRY XMAS

FROM

HAPPY NEW YEAR

**MLLE. MARGUERITE**

AND

**FRANK GILL**

XMAS WEEK, ALHAMBRA, N. Y.

Featured with ROONEY &amp; BENT'S REVUE

NEW YEAR WEEK, ORPHEUM, B'KLYN

# HARRY (ZOUPE) WELSH

BEST WISHES TO ALL!

MANAGEMENT  
BARNEY GERARD

COMPLIMENTS OF THE SEASON

## HURTIG AND SEAMON'S THEATRICAL ENTERPRISES

STRAND THEATRE BLDG.,

1571 B'WAY, NEW YORK CITY

YULETIDE GREETINGS

## JOE Kelso Brothers HARRY

JEAN BEDIN'S "PEEK-A-BOO" COMPANY

1919-1920

SEASON'S GREETINGS

## MR. AND MRS. SAM HOWARD

TOURING THE COLUMBIA CIRCUIT—Watch for the New Act Next Summer of Sam Howard and Matt Kennedy

BILLY

CHARLOTTE

## BERNARD AND MEYERS

GET THIS NOTICE

THAT'S WHAT "THE CLIPPER" CRITIC THOUGHT ABOUT US—THAT'S WHY WE REFUSE TO ADVERTISE IN "THE CLIPPER"

(VICTORIA)

Bernard and Meyers, with their calumny-and-the-lady skit, bid fair to become a small time institution, if they haven't become that already. For, year in and year out, one sees these twain in this house and that, but always making 'em laugh. Bernard, as a stupid caddy finds himself in his histrionic element in the part and surely makes it a distinctive vehicle. Miss Meyers, on the other hand, is just as eminently suited for the foil part that is her's in the offering. At this house they went over bigger than any other act on the bill.

SURPRISED AT HIS STATEMENT WE NEVER PLAYED A  
BIG TIME WEEK IN OUR LIFE, THEREFORE WE  
HAVE THE LAUGH ON HIM

## MATTHEWS ISSUES NEW BOOK

A series of essays connected with the art of playwrighting comprise "The Principles of Playmaking," a new book by Brander Matthews. There are many stimulating suggestions contained therein and a wealth of valuable references, comment and criticism. "How to Write a Play" and "If Shakespeare Should Come Back," two of his best essays—are included in this volume.

The title essay is a very practical and helpful discussion of the rules which underlie soundly constructed drama. These rules, Professor Matthews declares, are not the conventions laid down by playwrights, but in contrast to these "rules and laws which had won acceptance for the moment," "the eternal principles of playmaking, which are unchanging because they are essential to the existence of the art."

Upon the audience rests the responsibility for determining whether or not a play violates any of these basic principles, asserts Professor Matthews. The test is, not whether a play is in accordance with the artificial rules of the playwright, but whether or not it is accepted by an audience—of presumed intelligence—as presenting the truth in a consistent,

convincing and pleasing manner. This is the playwright's responsibility; so to develop his play that, although he may start in the present and move to the past, as in "Romance" or "On Trial," he does not offend the powers of logic nor the artistic sense of his audience.

Therefore, says Professor Matthews, while the principles of playmaking are unchanging, rules and conventions are constantly broadening with the growing appreciative powers of audiences and the new skill of playwright and producer in achieving effects.

"How to Write a Play" is very practical and helpful reading for the would-be dramatist characterized by Professor Matthews in his opening paragraph as just what it is: suggestions for the writer, leading him to work out his own salvation, and not a hard and fast text book.

Other chapters of the book deal with an interesting suggestion for the preservation of "Shakespearean Stage Traditions," the relations between playwright and player, the Irish plays and their writers, new developments in scenic art, the vocabulary of the show business and other topics, closing with a delightful essay, extremely personal and individual in tone, on Professor Matthews' memories of Edwin Booth.



## DRAMATIC AND MUSICAL PEOPLE ATTENTION!

This office has secured an artist's director for people who need and for shows in need of people. Unemployed people in above lines write us that we may list you. Address in New York, people write us. We handle everything but Vanderville, looking the N. E. States and Canada. Give us a trial.

WESTBROOK ADVERTISING &amp; BOOKING AGENCY

300 Main Street Westbrook, Maine

SIDNEY TAYLOR &amp; Co.

IN A COMEDY SKETCH  
"A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION KING AND CARL E. TOELLE

AL FLATICO

Wop Character and Viola Specialty, with Bathing Beauties

## Compliments of the Season

WOLPIN'S  
RESTAURANT

47th St. and Broadway, N. Y.

THE RENDEZVOUS  
OF THE PROFESSION

## Louis Cohn

CHOICE SEATS FOR  
ALL THEATRES AND OPERAS

204 W. 42nd St., New York

(Hotel Hermitage)



## HOLIDAY GREETINGS

To My Friends,

THE AMERICAN AUDIENCES,  
MANAGERS AND ARTISTS

From the Princess, Montreal, to the Orpheum, New Orleans, and from the Royal, New York, to the Palace, Chicago,

PLAYING 49 OUT OF THE FRANT 56 WEEKS

JANET OF FRANCE

Assisted by CHAS. W. HAMP

Direction of E. K. NADEL—PAT. CASEY AGENCY

# "NICE" SONGS

"ROMANCE"  
"TENTS OF ARABS"  
"WOND'RING"

NEW

"I MIGHT HAVE HAD YOU"  
"DO A LITTLE THIS—A LITTLE THAT"  
"CONGO LOVE"

BY LEE DAVID

B. D. NICE & CO., Inc., *Music* 1544 Broadway, N. Y. City

**GETTING EVEN**

By At. Gilbert

I lost the best friend that I had.  
When I lost my left leg sure.  
But the doctors said it must be done.  
As it was the only cure.  
They took it off, I had great pain.  
But there's one thing makes me glad.  
I got even on the Corns and Bunions.  
That made my life so sad.

Sailing for America Dec. 16th

At Liberty

**Charles E. Taylor**

Experienced manager. Travel  
or Locate. Suite 801-02 Colum-  
bia Theatre Building, New  
York. Money to invest with any  
reliable party.

**KYRA**

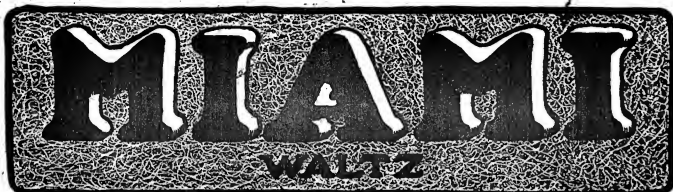
NOTICE!  
**ANNUAL ENTERTAINMENT AND BALL**  
GIVEN BY THE  
**CHARLES BURNS ASSOCIATION**

At Tammany Hall, E. 14th Street, New York, Friday Night, January 10th. Dancing starts  
at nine o'clock, entertainment at eleven. Tickets, including hat check, fifty cents.

THE LATEST WALTZ SONG

WATCH IT GROW!

ON



SHORE

"ON THE GOLDEN SANDS OF OLD MIAMI SHORE"  
A DREAMY WALTZ-SONG WILL CHARM YOUR AUDIENCE.  
EASY TO SING—EASY TO LISTEN TO  
SINGING ACTS SING IT—DANCING ACTS DANCE IT—MUSICAL ACTS PLAY IT—DUMB ACTS WORK BY IT. COPIES AND ORCHESTRATION NOW READY  
FOR THE ARTIST.  
CHAPPELL & Co., Ltd.

TORONTO  
367 Yonge Street

NEW YORK, N. Y.  
115 Madison Avenue

MERRY XMAS AND HAPPY NEW YEAR

GEORGE

OTTIE

**McKAY & ARDINE**

IN "ALL IN FUN"

HOPE EVERYBODY IS AS HAPPY AS WE ARE

**Mr. and Mrs. Harry J. O'Neal**

HARRY J. O'NEAL, Straight Man, BON TONS CO.

LORETTA AHEARN, Soubrette, MILLION DOLLAR DOLLS CO.

Frank and Milt

**BRITTON**

Two Jazz Beaux

DIR. THOS. J. FITZPATRICK

XMAS GREETING FROM A NOISY ACT

**NYLE VERNE**

In Song Splendors  
with **DAVE FRANKLIN** assisting

**Special Material by GEO. KERSHAW**

MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL

A New Act in Preparation by Charles Grapewin

**HERBERT E. DENTON and ALICE WALSH**

in "POUGHKEEPSIE"

Sherman  Clay & Co.

# REACHING FOR THE MOON

A WONDERFUL STORY BY ARTHUR FREED  
A BEAUTIFUL MELODY BY OLIVER WALLACE, COMPOSER OF HINDUSTAN

A  
GREAT  
FOX TROT  
SONG

# PALS

BY  
GILBERT WELLS  
AND  
LYNN COWAN  
WRITER OF  
KISSES

# OLE VIRGINNY

BY HERBERT MARPLE AND EARL BURTNETT  
A BEAUTIFUL SONG SURE FIRE HIT FOR SINGLES, DOUBLES, TRIOS, QUARTETS

SEND FOR PROFESSIONAL COPIES AND ORCHESTRATIONS

Sherman  Clay & Co.

SAN FRANCISCO  
BEN BLACK, PROF. MANAGER, 608 PANTAGES THEATRE BUILDING



## WOMEN IN PLAYS

Women characters in the drama have become of much more importance than they were formerly, according to Clayton Hamilton, in his introduction to the third volume of "Social Plays of Arthur Wing Pinero." In a long discussion of the difference between modern and old playwrights, so far as their attitude toward women is concerned, Hamilton says that there has been a "drastic change" in feminine character portrayals, partly because writers have come to realize that women are prone to be more dramatic than men and more inclined to act from emotional motives and also because, in the theatre of to-day, more than half the patrons are members of the fairer sex.

Of living playwrights Mr. Hamilton thinks that none can rival Barrie or Pinero in the mastery of feminine psychology. Bernard Shaw, he declares, cannot create women who are "undeniably alive and indubitably feminine," "instead of launching living women into the world," he continues, "Mr. Shaw writes clever essays about women and puts them into the mouths of performers who wear skirts." Analyzing the methods of Barrie and Pinero, which he says are "diametrically different," Mr. Hamilton says: "Pinero studies women with his intellect, and Barrie worships them with his affections.

Pinero depicts his women as people whom he has observed; and Barrie depicts his heroines as women he adores. Barrie's method is, of course, the more ingratiating; no audience can resist the almost personal appeal of women who are clearly lovable because they are so clearly loved. But Pinero's method is, I think, the more informative, because his objectivity of attitude assures us that his criticism of those phenomena of life which are known as the eternal feminine is disinterested."

The volume also contains the two plays, "Lettie" and "His House in Order." There is also a general introduction discussing Pinero's women characters and the importance of women characters in the drama and also critical introductions to the plays discussed. The method employed in this volume is the same as in the two previous volumes. A fourth volume to contain "Mid-Channel" and "The Thunderbolt," is in course of preparation.

## THREE PLAYS

"The Infernal Masculine," "Three is Company" and "Did It Really Happen," are the names of three plays that comprise a volume of plays by Alfred Bradd, bearing the title of the first mentioned play. Bradd's plays have been produced on the coast, where they achieved considerable success.

COMPLIMENTS OF THE SEASON  
TO ALL MY FRIENDS

# OLIVER D. BAILEY

Lessee and Manager

FULTON THEATRE, NEW YORK

A MERRY XMAS

and

A HAPPY NEW YEAR

# L. WOLFE GILBERT

CHRISTMAS GREETINGS

from

# BERT SWOR

Principal Comedian

Neil O'Brien Minstrels

SEASON'S GREETINGS

# MURRAY BLOOM

PROFESSIONAL MANAGER

HARRY VON TILZER MUSIC PUB. CO.

SEASON'S GREETINGS

# VINCENT LOPEZ

AND HIS

KINGS OF HARMONY

YULETIDE GREETINGS

# EDE MAE

MILLION DOLLAR DOLLS

# RIVOLI

Broadway and 49th St.

# RIALTO

Times Square



HUGO RIESENFELD, Director



The best productions of the motion picture art are given to the public first at these two theatres.

Vocal and instrumental selections by artists of note.

Two of the best orchestras in New York, each with more than 50 pieces, and with Conductors of national reputation.

MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL

# CANTON TRIO

Direction, WM. HENNESSEY and MISS BROWN

Playing U. B. O. time

N. V. A.

SAMMY

JUANITA

# BERK & SAWN

PRESENT

A NEW DANCE OFFERING

Direction AARON KESSLER

MERRY XMAS

## TO COLLABORATE OR NOT TO COLLABORATE IS THE QUESTION

To collaborate or not to collaborate—that is the question! Whether it is better to write a play alone and get the royalty all yourself or to go fifty-fifty with some other gentleman and get your play written twice as fast! George Middleton believes in collaboration, and has the following to say about it:

"When Guy Bolton and I met, a mutual sympathy for each other's point of view suggested collaboration," he said. "Our first venture was the tale of a bartender who became a temperance leader. For various reasons—mainly financial—we sold it to George M. Cohan, who transformed it into 'Hit the Trail Holiday.' 'Polly With a Past,' followed immediately, though we waited a year for Mr. Belasco to produce it at his theatre after its secret try-out in stock. During this time we mapped out 'Adam and Eve,' now running at the Longacre Theatre, and 'The Light of the World,' which will be produced in New York during the holidays. We were also ready 'The Cave Girl,' but the success of 'Adam and Eve' has compelled us to keep it out of the Longacre Theatre, where it was scheduled to appear next month. We have also another play in mind. So our perilous adventure has survived six plays—quite a record for collaboration.

"Collaboration is the graveyard of many a friendship. It is the hardest test in the world. You observe how few collaborations survive one play; the jealousy of one co-author or the exaggerated self-importance of the other kills it. Its continued success—granting work capacity—is a matter of superhuman effort. If there isn't harmony and fair play the jig is up.

"Of course, it is difficult to measure what each can contribute. All collaborations differ in essence. One writer may be the correcting critic; the other may be the expert in construction; one may be more skilled in dialogue; the other may have a finer sense of character. A witty line, for example, may be suggested by one and phrased by the other; a question of structure may be a combination of styles.

"Guy and I don't bother about counting up what each contributes. We've learned that when the other objects to a thing there is generally a reason and often we have found our best effects to come from a compromise, proving each was right. What we are interested in is results. We divide everything equally—royalties and credit. We alternate names on the programs and incidentally have an iron-clad contract so we can't have any possible disputes about our mutual rights. And we are still the best of friends.

"Collaborating is fun and we can get better results more quickly. When we get together each keeps the other jacked up to concert pitch. We don't waste time day-dreaming. There is thus constant criticism. We can't go so far wrong together as one so often does alone. But back of that I suppose each brings out the best in the other.

"We have a technique all our own. We haven't copyrighted it, but probably it wouldn't suit anybody else. Guy and I, of course, start with an idea which must hit us with equal enthusiasm. In 'Adam and Eve,' as I recall, it was suggested by the fundamental fact that most everybody who he was somebody else's place. That was sufficiently general to offer possibilities. Then it developed more specifically into the idea of putting a lonely young bachelor, who wanted a family and home life, in the place of a harassed father who wanted the loneliness which the young man had.

"We married this idea with the ideas of prudent relatives—another universal proposition. After getting these two pivots, we then proceeded to map out in daily references the detailed scenario. I may say in all our plays we put most of our work here. We want to know exactly at the start where we are going, though we don't always get there in the end. Every suggestion—wild or otherwise—is noted and saved for emergencies. Richard, crying

PROCTOR'S  
23RD ST.  
THEATRE  
New York  
City

PROCTOR'S  
THEATRE  
Mount Vernon  
N. Y.

PROCTOR'S  
THEATRE  
Yonkers  
N. Y.

PROCTOR'S  
THEATRE  
Port Chester  
N. Y.

PROCTOR'S  
PALACE ROOF  
Newark  
N. J.

PROCTOR'S  
58TH ST.  
THEATRE  
New York  
City

PROCTOR'S  
THEATRE  
Albany  
N. Y.

PROCTOR'S  
THEATRE  
Albany  
N. Y.

PROCTOR'S  
THEATRE  
Albany  
N. Y.

PROCTOR'S  
THEATRE  
Albany  
N. Y.

PROCTOR'S  
THEATRE  
Albany  
N. Y.

PROCTOR'S  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

LELAND  
THEATRE  
Albany  
N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

HARMANUS  
BLEECKER  
HALL  
Albany, N. Y.

BLUO PARK  
Albany  
N. Y.

BLUO PARK  
Albany  
N. Y.

BLUO PARK  
Albany  
N. Y.

BLUO PARK  
Albany  
N. Y.

BLUO PARK  
Albany  
N. Y.

BLUO PARK  
Albany  
N. Y.

PROCTOR'S  
FIFTH AVE.  
THEATRE  
New York  
City

PROCTOR'S  
THEATRE  
Troy  
N. Y.

GRISWOLD  
THEATRE  
Troy  
N. Y.

PROCTOR'S  
THEATRE  
Schenectady  
N. Y.

PROCTOR'S  
THEATRE  
Plainfield  
N. J.

PROCTOR'S  
THEATRE  
New York  
City

## Holiday Greetings

# F. F. PROCTOR

JOHN

BRUNTON  
STUROS



Prodigious of Every Description  
Scenery, Properties, Stage  
Furnishings for All Occasions

## PAGEANT LOUNGS

GRUESQUE AND ANIMAL COSTUMES

MECHANICAL DISPLAYS  
FOR DEPT. STORES  
SEE OUR XMAS CIRCUS  
AT BAMBERGER'S  
NEWARK, N. J.

Designing and Constructing the  
Biggest Acts in Vaudeville  
226 West 41st St.  
NEW YORK CITY  
Phone 3514 Bryant



Large List New  
Professional Acts, Stage Monologues,  
New Material Material, Jokes, Hand  
Special Operetta, Folk Songs,  
Musical Readings, Recitations, Dialogues,  
Pantomime, Modern Songs, Shadow Plays,  
Tobacco, Drills, etc. CATALOGUE FREE  
E. S. DENISON & CO., DEPT. 17, CHICAGO

A MERRY X-MAS AND A HAPPY NEW YEAR

JOHNNY

EDNA R.

MORRIS AND TOWNE

In a New Act Entitled "A FOOL FOR 12 MINUTES"

"Sugarfoot" Gaffney

Comedian

with

Neil O'Brien Minstrels

Wishes You All A Merry Christmas

Merry Christmas to Everybody!

DAD FRAZER

DAD'S HOTEL, PHILADELPHIA, PA.

Compliments of the Season

HARRY ROGERS

With "THE AUCTIONEER"

# Loew Circuit of Theatres

**A Massive, Closely Knit, Compact and Ever Growing Combination Stretching  
Across the Continent, from the Atlantic to the Pacific, in Which Fair  
Dealing, Courtesy, and the Spirit of Kindness and Success  
Are the Outstanding Features**

**With Unlimited Capital for  
Purchase, Rental and Build-  
ing of New Theatres.**



**Constantly Adding to its  
Ever Growing String of Play-  
houses All Over the Country.**

**GENERAL HEADQUARTERS**

**1493 BROADWAY**

**NEW YORK CITY**

**A MERRY XMAS and A HAPPY NEW YEAR**

## ROY HARRAH

**Assisted by SWEETIE MULROY**

**In "ALL FOR FUN"**

**A Satire on Our Previous Act, Which Just Completed a Tour of Keith New York Houses. Direction, HARRY WEBER**

**A MERRY XMAS AND A HAPPY NEW YEAR**

## J. ROSAMOND JOHNSON AND JAZZ 5 ENTERTAINERS

**OFFERING A NEW ACT, ENTITLED**

### "SYNCOPTION"

**WITH EARL BUMFORD, EDDIE RANSOM, PETE ZABRISKIE, TAYLOR GORDON, WILLIAM BUTLER**

**Direction M. S. Bentham**

for his horse, has nothing on a dramatist when he needs a line.

"After I have clothed the scenario in its first verbal garments Guy and I see where the figure lacks form or is out of joint. Then he proceeds to re-dialing it in more detail. This is subject to mutual criticism and scrutiny, and after many healthy disputes and changes the play is ready for rehearsal.

"So you can see the play is woven by what each has to give. When it is tried out, we keep up the mutual conferences after the performance from notes we have made separately. Never once have we had a serious disagreement—maybe because we are so mutually grateful."

### COMPLIMENTS OF THE SEASON

From

## H. C. JOHNSON

Pacific Coast Mgr., Leo Felt  
PANTAGES BLDG. SAN FRANCISCO

JOE OLIVER

THE

HERMAN FAY

## Franklin Comedy Four

IN  
COOKING UP MIRTH AND MELODY  
SAL MALDON DIRECTION, PHIL. RUSH MURRAY ROSE

## CARPOS BROS.

MUSICAL EQUILIBRISTIC NOVELTY

Direction E. K. Nadal, Pat Casey

"The Jazzy Xylophonist"

# FRANK BROWNE

Dir. HORWITZ & KRAUS

BOOKED SOLID

N. V. A. CLUB

SEASON'S GREETINGS TO ALL

THANKING MR. MARINELLI FOR OFFER OF FOREIGN TIME

# HARRY VAN FOSSEN

The Man That Put the U in Fun and Puts Fun in You

MERRY XMAS AND HAPPY NEW YEAR TO ALL

MAX HART

HAPPY NEW YEAR TO ALL AND KIND THOUGHTS

# William SELBINI and GROVINI Jeanetta

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

# BARNEY WILLIAMS & CO.

IN HUNTING

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

# Madam Jean Berzac Circus

THE ORIGINAL

DIRECTION ALF. T. WILTON—PLAYING U. S. O. TIME

MERRY CHRISTMAS TO ALL

# Mr. & Mrs. Homer Lind

## E. HEMMENDINGER JEWELERS TO THE PROFESSION

DIAMONDS BOUGHT AND SOLD FOR CASH—Diamonds, Watches, Jewelry, Diamond Bapins, Plaques, Diamond Fancy Rings, Diamond and Platinum Flexible Bracelets, Gold Mesh Bags—Plain and Jeweled

REMOVING

REMODELING

RESETTING

Accounts opened, if desired.

TELEPHONE: 91 JOHN

45 JOHN STREET, NEW YORK CITY

# Al Swede Knapp

Doing Black with the International Minstrels

RELIABLE.

A-1 PROFESSIONAL

Francis X. Hennessy

Irish, Celtic, Irish, Scotch, Highland Pipe, Drum, Bagpipes, and other instruments. (Minstrel) Bands. (Irish) Bands.

Permanent Address: NEW YORK CLIPPER

Vanderbilt Acts, Musical Shows, Burlesques, Etc.

TAKE NOTICE!

I am ready to write original numbers, words and music. Also perfect arrangements. Prompt delivery. RUSH M. SCHUBERT, Yorkville Theatre, New York, or 429 State St., Brooklyn.

HARRY DUDLEY

ESCO IVES

## I & D AMUSEMENT BOOKING OFFICE

WHEN IN SAN FRANCISCO A VISIT IS ALWAYS WELCOME

We specialize on Club and Society Engagements—Also Revue Productions.

435 POWELL STREET, SAN FRANCISCO.

GREETINGS FROM

## HOLLY LESLIE

AUSTRALIA'S EMINENT BASSO

Season 1919 in America

Address Clipper, San Francisco, Calif.



Wishing You All Happiness for the  
Holiday Season

# Stella Morrissey

The critics and managers agree that I am the most handsomely  
gowned woman in burlesque. Watch me next season

PRIMA DONNA

CHAS. M. BAKER'S  
"SWEET SWEETIE GIRLS"

## Merry Christmas and Happy New Year

SEASON 1919-1920

HERK, KELLY AND DAMSEL'S

### CABARET GIRLS

WITH

DOT BARNETTE  
MANNY KING  
FRED HACKETT  
BEN HOLMES  
LEONA FOX  
BERTHA STARTZMAN  
EARL SHEAHAN

MIKE KELLY,  
Manager

I. H. HERK'S

### BEAUTY TRUST

WITH

FRANCES FARR  
JACK PEARL  
AL HILLIER  
FRANK DAMSEL  
BARRY MELTON  
JACK SHEEHAN  
INEZ HANLY  
EUGENE RAUTH  
JACK YOUNG  
OSCAR GARDNER  
HAROLD RICK

HARRY ROSE,  
Manager

HERK, KELLY AND DAMSEL'S

### PACE MAKERS

WITH

HARRY SEYMOUR  
FLORENCE TANNER  
GEO. BARTLETT  
PAUL YALE  
DOT DAVIDSON  
JENNIE JUNOT  
CARL DELLORTO  
VIC HARRIS

and  
THE GREAT LA BERGERE

BOB SCHONECKER,  
Manager





Wishing the season's compliments to our American friends

# FRANCIS, DAY & HUNTER

## LONDON, ENGLAND

European representative of the Broadway Music Corporation, Will Rossiter, McCarthy & Fisher, Inc., F. B. Haviland Music Co., T. B. Harms & Francis, Day & Hunter, Joe. Morris Music Co., Meyer Cohen Music Co., Daniels & Wilson, Pace & Handy Music Co.

A MERRY XMAS and A HAPPY and PROSPEROUS NEW YEAR  
TO EVERYONE. FROM THE WRITERS OF

THE IRISH CLASSIC

**"THAT TUMBLEDOWN SHACK IN ATHLONE"**  
(BIGGER THAN EVER)

**AUSTIN & ALLEN**  
BOB CARRIE  
PRESCRIBING

A SONG AND DANCE CAPSULE

WISH ALL

A MERRY XMAS AND A HAPPY NEW YEAR

PERSONAL DIRECTION—JERRY HITCHCOCK—ROSE & CURTIS AGY.

BOOKED SOLID—B. F. KEITH VAUDE. EXCHANGE

**SHAW HAS NEW PLAY**

Perhaps Bernard Shaw has never wallowed deeper in the mud than in "Heartbreak House," the latest Shawian play. It has not been produced, but is published in book form. It leaves the unprejudiced reader with a feeling of disgust and pity for an author who persists in rolling in the mud of life, but, not content to roll by himself, endeavors to smear the rest of the world with it.

Of course, there are a large number of Shaw followers who persist that their shaw can do no wrong, but aside from them, the play will have little appeal. Certainly "Heartbreak House" will do little for Shaw as a writer for the theatre. It has scenes and characters and it is written in the form of dialogue, but the manager who attempts to stage its dirty complexities, if such a manager is ever found, will be more to be pitied than praised. The air raid of the last act has certain cinematic possibilities, but the audience that would sit through the presentation of the unwholesome and uninteresting characters that rush wildly in and out of the scenes would be an audience of infatigable patience or blind adoration.

Shaw intends his play to represent the social condition of England in the early days of the war. "Heartbreak House" is his characterization of cultured and insured society; "Heartbreak House" which his preface sets up as the opposite camp, represents what he aversingly calls "idlers and gentlemen who habitually rode horses, hunted them, talked about them, bought and sold them, and gave nine-tenths of their lives to their living, the obedient between charity and church-going as a substitute for religion, and conservative electioneering."

According to Shaw, the people of Horseback Hall ruled England with "incredible ignorance of modern thought and political science," while those of Heartbreak House scorned politics. By implication, Shaw suggests that he and perhaps a few chosen souls are the only people with sufficiently clear sight to see and regulate the future. It is a case of the remark of the old Quaker: "Everybody is queer, but thee and me, and sometimes thee's a little queer."

Again, according to Shaw and his preface, which is so much more coherent and understandable than the play that he might as well have troubled to write

the play—the "merciless light of truth" must now be shed upon the war and its conduct. Such an announcement is usually the prelude to intolerant and sweeping condemnation of everybody and everything, and it is no exception here. Some of us, even after the inevitable post mortem on what was done or not done, have been able to see in the war something of glory and idealism, the thing that Albert of Belgium meant when he answered the German taunt that "Belgium has lost everything" with the ringing reply, "but not her honor." Shaw admits, albeit reluctantly, that there were instances of individual heroism, but he insists that such men were "sacrificed" to "the blunders of boobies, the cupidity of capitalists, the Pharisaism of patriots" and a long list of alliterative crimes which would rejoice the heart of the editor of a Bolshivist journal.

But Shaw goes a step further than even the most virulent attacker of leadership. One can understand opposition to a rule or a theory, for such opposition may be based upon an honest belief; but it is difficult to forgive the man who sneers. There is always the suspicion of insincerity, of theatricality, of posing. When Shaw declares that the incidents of the war meant to him principally subjects for "comedy," but that comedy was forced to "remain loyalty silent," one cannot help but wonder exactly how much the thought of the Tower had to do with it.

Chesterton has called Shaw "the eternal small boy on the cushions of the world, throwing stones." Heretofore his stone-throwing has been strenuous and unrelenting, now it is ugly. However, as frequently happens, his stones rebound upon himself, and the chief sufferer through "Heartbreak House" is not England, but Shaw.

The volume also contains "Great Catherine," a slapstick version of alleged incidents in the life of the Russian Empress, and several brief war plays, including "O'Flaherty, V. C.," "Augustus Does His Bit," and others. Both O'Flaherty and Augustus are infinitely to be preferred to "Heartbreak House," for while they are both destructive—being Shaw—they are neither vindictive nor unwholesome. "Augustus Does His Bit" is a readable and stageable little satire on the overimportant officeholder, and "O'Flaherty" is a brilliant sketch of one type of Irish character.

**DOROTHY SOTHERN TRIO**

In a New, Classy, Up-to-Date Offering of  
SINGING, VIOLIN AND DANCING

LILLIAN M.

BOBS

**CASEY & ACKERMAN**

IN VAUDEVILLE

**DOBBS CLARK & DARES**

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

**LEILA DAVIS & CO.**

"AS IT MAY BE"

Management—BRUCE DUFFUS

**TOOMEY BROS.**

A COUPLE OF CLEVER BOYS

Chas. and  
Dorothy**DINGLE**

"A BIT OF BLARNEY"

**PLAYS**

For STOCK REPERTOIRE, AMATEUR COMPANIES  
LARGEST ASSORTMENT IN THE WORLD. Books for  
four seasons—New Plays, Plays, Songs, etc.  
Jarley's Wax Works. Catalogue Free! Free! Free!  
SAMUEL FRENCH, 25 West 34th St., New York

BEN

BILLIE

**Mowatt and Mullen**

THE SUNBRITE PAIR

Material by James Madison

Dir. Pete Mack

**RUSSELL SISTERS**VOLUMES OF HARMONY  
IN VAUDEVILLE**Weston's Models**

THE ONLY ACT OF ITS KIND

Beautiful, Fascinating and Wonderful

All Special Settings

EDAH

TOBE

**DELBRIDGE & GREMMER**

An artistic combination of song and story. Introducing their own song hits:  
"O-KO SAN," "SHASH BROWN BABY GIRL," and  
"KEEP THE SUNSHINE IN YOUR HEART."  
Love Glee—Dir. JOE MICHAELS

**NAN SANDELL**

DANCER

WITH RAYMOND HITCHCOCK'S "HITCHY KOO"

**JONES & JONES**

Southern Levee Types

**EAGLE & RAGONA**

INDIAN DUO

Direction—CHARLES POTSDAM

**BARRA GIRLS**

SOMEWHERE IN SONGLAND

Dir. TOM JONES

**WIZARD ON THE ACCORDION**

Direction MEYER B. NORTH

LOOK US OVER

**FORWARD COMEDY FEER**

A QUARTET THAT IS DIFFERENT

Direction LEE MUCKEN FUSS

**ALEX CROSS & RALPH SANTORO**

EXPONENTS IN PHYSICAL CULTURE IN VAUDEVILLE

**WANT SISTERS**

COMEDY NOVELTY SINGING IN VAUDEVILLE



ADVERTISING is such a foolish thing, because if you don't pay for your "ad" you can't play Boston. Besides, "Clipper" is an extraordinary name for a paper.

A "clipper" is something used by a barber to trim your hair. Also a "Clipper" is something used by an agent to trim your salary; therefore, "Clipper" must mean "to trim."

Moral:—If your agent has a "Clipper,"—buy him a "Variety." P. S. Where there's a salary envelope there's a commission slip therein. Wishing everybody a Merry Xmas, Happy New Year, a joyous Lincoln's birthday, a nice Washington's birthday, a wet St. Patrick's day, a delicious Decoration day, a furious Fourth of July, a laborless Labor Day and a Hellofahalloween.

Signed and witnessed by

# Ned Norworth and Evelyn Wells

Management

Messrs. J. J. and LEE SHUBERT  
ad lib.

Thanks to ROSE and CURTIS and KEITH VAUDEVILLE EXCHANGE for the route submitted.

## VAUDEVILLE MANAGERS ATTENTION

YOUR PROGRAM IS NOT COMPLETE WITHOUT

# "CHARLES URBAN'S MOVIE CHATS"

AND

# "KINETO REVIEW"

Thoroughly  
Interesting

Highly  
Entertaining

Two series of superb scenic, travel, scientific, and a great variety of entertaining subjects. One reel each.

ONE OF EACH SERIES RELEASED EVERY WEEK

Distributed by

CINEMA CLASSICS, Inc.

32 W. 47th Street, New York

Phone Bryant 4230

**BENAVENTE A GOOD DRAMATIST**

John Garrett Underhill has rendered a service to the followers of the plays in translating four brilliant plays written by the Spanish dramatist, Jacinto Benavente. The translation is excellent and the plays themselves are well worth reading.

"No Smoking" is a delightful little farce. "Princess Bebe" is a satirical comedy. "The Governor's Wife" and "Autumnal Roses" are two interesting dramas of a serious type. In the translation the delicacy of the meaning conveyed in the original Spanish has not been lost.

Benavente's genius is like a rapier; keen, polished, swiftly direct in its touch, possessing innate refinement and elegance while doing deadly execution on human follies. He is pre-eminently a satirist of the most brilliant order, finding his most congenial occupation in subtle and brilliant

ridicule of the follies of artificial society. Benavente's method of satire is to portray, with a delicacy of exaggeration that keeps it from being farcical, a chosen situation or character, to let the character handle its own development, directing the attention of the audience upon it through suggestive values rather than by obvious methods. This gives to his work a curious, almost inevitable, nature, and yet the plays are thoroughly satirical and resting upon a sound theatrical basis.

The plays of Jacinto Benavente have been and continue to be very popular on the Spanish stage. The English-speaking reader will find equal enjoyment in their perusal through their universality of thought, their brilliancy of style and their character drawing. Although written of Spain, they are not in the least restricted in their nationality, they are cosmopolitan in their truth. Change the names and an occasional allusion, and they might have been written of any country.

**THELMA SEAVELLE**

THE HURRICANE SOUBRETTE

3rd Season with "Hip, Hip, Hooley Girls"

**FLORENCE WHITFORD**

SOUBRETTE JAZZ BABIES

**Ethel (Snappy) Shutta**

FEATURED COMEDienne WITH THE AVIATORS. Management FRANK LALOR

**HARRY MORRISEY**

JUVENILE

BEN WELCH REVUE

**WM. F. (Billy) HARMS THEATRICAL ENTERPRISES**

HOBOKEN, N. J. (Member of T. B. C.)

**JACK GIBSON**

DOING STRAIGHT

KAHN'S UNION SQUARE

**JACK WITTS**

"As the Mandarin, Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

"BOSTONIANS"

**DONNA HAGE**

PRIMA DONNA

ED LEE WYOTHE'S 28TH CENTURY MAIDS

**STEVE PAUL**

"BROTHER MANALA"

ROSE SYDELL'S LONDON BELLES

**STARS OF BURLESQUE**This Space  
Reserved by**LEW LEDERER**With AVIATOR  
GIRLSSTILL  
HERE**BOB STARTZMAN**RECORD  
BREAKERS**V C PLANT**WORKING?  
CERTAINLYBLACK FACE  
AND  
LEADS**Crawford & Humphreys**

BEST

JACK  
KEID'S  
RECORD  
BREAKERSDASHING  
VIVACIOUS  
SINGING  
SOUBRETTE**GERTRUDE BECK**JACK  
KEID'S  
RECORD  
BREAKERSDOING  
GREAT  
THANK YOU**HARRY KOLER**COMEDIAN  
KAHN'S  
UNION SQUAREPRIMA  
DONNA**VICTORIA KAY**At Liberty  
See Ike WeberCONTRALTO  
INGENUE**MARTHA WHITE**"OH!"  
FRENCH?  
Co.Hello Friends  
Prima Donna**Marie Sheftells Abbot**Rose Syddell's  
London BellesStraight Man  
with  
Oh Frenchy**WALTER AUSTIN**Grand  
Worcester  
This Week

INGENUE

**KLARA HENDRIX**STAR  
and  
GARTER SHOW

SOUBRETTE

**CHUBBY (PEP) DRISDALE**STAR  
and  
GARTER SHOWSeason 1919-1920  
With  
BEAUTY TRUST**HANLY and SHEEHAN**Direction  
Roehm & Richards

## SEASON'S GREETINGS



# William B. Friedlander



WILLIAM B. FRIEDLANDER ATTRACTIONS

140 West 42nd Street

New York City

JACK WEINER, Bus. Mgr.

A MERRY XMAS

AND

A HAPPY NEW YEAR

MAX AND GERTRUDE

# HOFFMAN

GREETINGS FROM

**JACK WISE, JUVENILE**

WILL KING MUSICAL COMEDY CO., CASINO THEATRE, SAN FRANCISCO  
SIXTH CONSECUTIVE SEASON

**SAM WILSON**

The only colored Entertainer singing Hebrew songs and telling stories.



# "LIGHTNIN'" TO BREAK RECORD LONG HELD BY "PEG O' MY HEART"

The matinee of "Lightnin'" at the Gaiety Theatre on Feb. 22 will mark the 625th performance of that play in New York. This means that about two and a half weeks prior to that date "Lightnin'" will break the New York record for the long run of a play. The titleholder to date, so far as consecutive performances are concerned, is "Peg O' My Heart," which opened at the Gaiety Theatre on Dec. 20, 1912, and continued without a break until May 30, 1914. The number of performances given was 604. As a matter of fact, David Warfield has given nearly one thousand performances of "The Male Master" in New York, but the fact that his engagement was broken at several intervals has permitted Miss Taylor and "Peg" to enjoy the leadership. "The Male Master" opened at the Republic Theatre on Oct. 1, 1904, and moved to the

Bijou on Jan. 14, 1905. It continued at that house until June 30, 1906, resumed at the same theatre on Sept. 9, and continued until June 2, 1908. In the Fall of 1908 he played another three weeks at the Bijou, and later during the same season he played a month at the Academy of Music. Then, three or four seasons ago, his revival of the play was seen for several months at the Knickerbocker.

"Lightnin'" began its run at the Gaiety on Aug. 26 of last year. The actors' strike caused a brief suspension of the run—the company walked out on Aug. 7, and resumed operations on Sept. 8—but despite this slight break the run of "Lightnin'" is entitled to be regarded as continuous. Last year there were some twenty-five Friday matinees given, and with the exception of the first of them they were played to capacity audiences. The books of the Gaiety Theatre, in fact, show that only two of the more than 500 New York performances of "Lightnin'" were not sold out completely to even a half seat in the gallery. One of these was the premiere, and the other the

afternoon Friday matinee.

It is interesting to note, in this connection, that "Lightnin'" in its second year is playing to receipts greatly in excess of its first year figures, due to the fact that the house scale has been increased from \$2 to \$2.50 in the interim. (On New Year's Eve the price of orchestra seats will be \$5, and the fact that one of last year's plays can command this figure, even for a single performance, is probably a sufficient proof of its strength.) As during its first year, the house is constantly sold out far in advance; if anything, it is more difficult than ever to obtain tickets.

As to the length of its run, the play is certain to continue until June, by which time it will have reached 800 performances. There will be no particular reason for concluding the run at that time—the management, in fact, announced only a few days ago that it is now planned to have the play continue into its third year here. The same announcement has it that the Gaiety Theatre record for receipts was broken three times during the week of Nov. 10.

As for Frank Bacon, the play has crowned thirty years of stage work, most of it as an obscure actor, in a way that it is given to few actors to enjoy. Not only did he write the original version of the play—albeit it was the master hand of form—but he has contributed, in its central role, a stage figure which will be remembered with von Harwig and those of equal fame. He has seen himself become the star of the play in name as well as in fact, and there is no doubt that he can go on playing the part for the rest of his life if he wants to.

Meantime, he is writing more plays. His "Five O'Clock" was lately played at the Fulton Theatre with a greater degree of success than its early departure indicated, and he is now writing a play designed for use of Ole Sale, in which that player, in the role of a detective, will have an opportunity to play the varied types for which he is famous.

He says, also, that he has written another play around Bill Jones of "Lightnin'"—a piece called—"Bill Jones' Boys."



# Nan Halperin

Wishes Everybody

A HAPPY AND PROSPEROUS  
NEW YEAR



MERRY XMAS AND JOYOUS NEW YEAR

HARRY

JOE

# WARD AND VAN

in "OFF KEY"

B. F. KEITH'S RIVERSIDE THEATRE CHRISTMAS WEEK

WASHINGTON, BALTIMORE, WILMINGTON, PHILADELPHIA TO FOLLOW

DIRECTION—CLAUDE BOSTOCK

# CHAMBERLAIN BROWN

## STARS of the NEW YEAR

Stars placed by Mr. Brown in productions and artists under exclusive contract to him.



ZOE BARNETT



ZELLA RUSSELL



HARRY K. MORTON



JULIA KEELY



LUCILE MANION



GILDA LEARY

Dorothy Dalton (Applauds)  
 Harry Fox (Zip Goes a Million)  
 Frank McCoy (Gleanings of the Field)  
 Fritz Schell (Gleanings)  
 C. R. Brown (Gleanings)  
 Lillian (Lillian)  
 Lillian (Lillian)  
 Clifton Crawford (My Lady's Friends)  
 Harry K. Morton (The Rose of China)  
 Johnny Dale (Anderson's Privileges)  
 Oscar Shaw (The Rose of China)  
 Alfred Lent (Clarence)  
 Clarence (Clarence)  
 Francis Larrimore (Scandal)  
 Ada Mapple (Clarence)  
 Juana (Clarence)  
 Richard (Clarence)  
 Frank Carter (The Little Blue Devil)  
 Florence Mills (The Little Blue Devil)  
 Allen Dinehart (The Challenge)  
 Charles Buehler (The Girl in the Limousine)  
 Duke Morrissey (Follies)  
 Kate Pullman (Holy Body Eyes)  
 Creighton Hale (The Tiger)  
 Joe Cox (The Tiger)  
 Leon Gordon (The Magic Melody)  
 Bertie (The Magic Melody)  
 George Lee (The Magic Melody)  
 Helen Hayes (George Tyler)  
 Dantha Patterson (George Tyler)  
 Harold Whelan (George Tyler)  
 Harry Peterson (W. M. Friedlander)  
 Julia Keely (The Little Blue Devil)  
 Florence (The Little Blue Devil)  
 Hilda (The Little Blue Devil)  
 Jim and Willie Barton (Winter Garden)  
 Barry Baxter (Laureate Taylor)  
 Lester Lowman (The Little Whopper)  
 Tyler Brooks (The Little Whopper)  
 Joseph (The Little Whopper)  
 Lynn Overman (The Little Whopper)  
 Otto Kruger (The Little Whopper)  
 Marie Nordstrom (The Little Whopper)  
 Martha Mayo (The Little Whopper)  
 Mrs. Thomas A. Wise (The Little Whopper)  
 Vernon Steel (Lead with Ethel Barrymore)  
 Earl Leslie (The Vagabond)  
 Eva Le Gallienne (The Vagabond)  
 May Vokes (The Vagabond)  
 Marguerite Clarke (The Vagabond)  
 Harry C. Brown (The Little Whopper)  
 Lillian (The Little Whopper)  
 Joseph (The Little Whopper)  
 Lynn Overman (The Little Whopper)  
 Otto Kruger (The Little Whopper)  
 Marie Nordstrom (The Little Whopper)  
 Martha Mayo (The Little Whopper)  
 Mrs. Thomas A. Wise (The Little Whopper)  
 Vernon Steel (Lead with Ethel Barrymore)  
 Earl Leslie (The Vagabond)  
 Eva Le Gallienne (The Vagabond)  
 May Vokes (The Vagabond)  
 Marguerite Clarke (The Vagabond)  
 Harry C. Brown (The Little Whopper)  
 Lillian (The Little Whopper)  
 Joseph (The Little Whopper)  
 Lynn Overman (The Little Whopper)  
 Otto Kruger (The Little Whopper)  
 Marie Nordstrom (The Little Whopper)  
 Martha Mayo (The Little Whopper)  
 Mrs. Thomas A. Wise (The Little Whopper)  
 Vernon Steel (Lead with Ethel Barrymore)

Frances Demarest (The Royal Vagabond)  
 My Mahe (Taylor Holmes)  
 Robert Carter (The Bird of Paradise)  
 Clara Lewis (The Bird of Paradise)  
 Edwin Nicander (The Bird of Paradise)  
 Gertrude Vanderbilt (The Bird of Paradise)  
 Gertrude Vanderbilt (The Bird of Paradise)  
 Violet Heming (The Bird of Paradise)  
 Frank Moore (The Bird of Paradise)  
 Arthur Ashley (The Man Who Came Back)  
 Sydney Shields (Lead with Walker)  
 May Thompson (Angel Face)  
 Mabel Talbot (Angel Face)  
 Florence Reed (Popular Players)  
 Emmet Harris (Popular Players)  
 Jim Haynes (Popular Players)  
 George Burnett (The Dancer)  
 Lynn Overman (The Dancer)  
 Donald Kerr (The Little Blue Devil)  
 Willis Clarke (Through the Ages)  
 Jack Hughes (The Little Blue Devil)  
 Irene Franklin (The Little Blue Devil)  
 Valued (The Little Blue Devil)  
 Saxon King (The Little Blue Devil)  
 John Ann Williams (The Little Blue Devil)  
 Florence Shirley (The Little Blue Devil)  
 Fannie Arnold (The Little Blue Devil)  
 Joseph Santley (The Little Blue Devil)  
 Clifford (The Little Blue Devil)  
 Reginald Wallace (The Little Blue Devil)  
 Alexander (The Little Blue Devil)  
 Earl Fox (The Little Blue Devil)  
 Norman (The Little Blue Devil)  
 Cyril Scott (The Little Blue Devil)  
 Margaret Dale (The Little Blue Devil)  
 Philip Lath (The Little Blue Devil)  
 Jack Squire (The Little Blue Devil)  
 Eleanor Gordon (The Little Blue Devil)  
 Cecil Cunningham (The Little Blue Devil)  
 Marion Coakley (The Little Blue Devil)  
 Jack Norworth (The Little Blue Devil)  
 Thais Lawton (The Little Blue Devil)  
 Jane Grey (The Little Blue Devil)  
 Albert Brown (The Little Blue Devil)  
 Robert Blackman (The Little Blue Devil)  
 Donald Gallaher (The Little Blue Devil)  
 Emily Ann Williams (The Little Blue Devil)  
 Ethel Ramsey (The Little Blue Devil)  
 Russell Mack (The Little Blue Devil)  
 Robert Hyman and Virginia Mann (The Little Blue Devil)  
 Charles Macklin (The Little Blue Devil)  
 Everett (The Little Blue Devil)  
 Forrest Winant (The Little Blue Devil)  
 Barrett Greenwood (The Little Blue Devil)  
 Edith Herlin (The Little Blue Devil)  
 George Kinkadee (The Little Blue Devil)  
 Eddie Fox (The Little Blue Devil)  
 Robert (The Little Blue Devil)  
 May Newcombe (The Little Blue Devil)  
 Emma Lee (The Little Blue Devil)  
 Josephine Victor (The Little Blue Devil)  
 Alice Fleming (The Little Blue Devil)  
 Paula Marshall (The Little Blue Devil)  
 John Lill (The Little Blue Devil)  
 Robert Ames (The Little Blue Devil)  
 Olga Heller (The Little Blue Devil)  
 Edith Shannon (The Little Blue Devil)  
 Georgia Lee Hall (The Little Blue Devil)  
 John Robert (The Little Blue Devil)  
 Jane Richardson (The Little Blue Devil)  
 Jane Kinkadee (The Little Blue Devil)  
 Rae Kossars (The Little Blue Devil)

### MOVING PICTURE DEPARTMENT

Engaging of artists in all lines and scenarios to suit stars and special featured players in charge of  
**H. JESS SMITH AND EDITH ROSE**

**DRAMATIC AND MUSICAL DEPARTMENTS**  
 Under the direction of MR. BROWN, FRANK MCCOY, ALBERT JAMES, HARRY BESTRY, CHARLES WALTON, THEODORE HAMMERSTEIN.

**ZUKOR BACK IN NEW YORK**

Adolph Zukor arrived back in New York last week after an absence of more than a month, during which he had been inspecting a number of Famous Players-Lasky exchanges on his way here from the Coast. When asked about the rumor that he is to resign from the Famous Players-Lasky, he termed it as "absurd."

**METRO GETS "POLLY WITH A PAST"**

Metro has secured for screen production the rights to "Polly with a Past," the legitimate play by Guy Bolton and George Middleton. The authors received \$75,000 from Metro for the motion picture rights to the play.

"Polly with a Past" was produced by David Belasco, and had a long run, with its Claire in the leading role.

**COMPLETING FIRST WHITE FILM**

Pearl White is completing "The White Moll," her first production for Fox, which will be released during February. "The White Moll" was adapted by R. Lloyd Skelton from the story by Frank L. Packard, who also wrote "The Miracle Man." Harry Millarde is directing the production.

Richard Travers is playing opposite Miss White in a supporting cast in which will be seen Walter Lewis, Blanche Davenport, William Harry, George Pannofort, John Woodford and John F. Wade.

**VITA TO MAKE "WHO'S WHO?"**

"Who's Who?" the farce by Richard Harding Davis, will be screened by Vitagraph. The play was produced on Broadway in 1913 and 1914, with William Collier in the leading role. The film star has not been selected as yet.

COTTON

MAY

**Allen & Moore****"THE HAPPY COUPLE"****CORINNE ARBUCKLE****SONGOLIST**

IN SONGS WHAT AM

**SEASON'S GREETINGS****CHICAGO OFFICE****B. F. KEITH VAUDEVILLE EXCHANGE****(AGENCY)****FOUNDERS****B. F. KEITH****EDWARD F. ALBEE****A. PAUL KEITH****F. F. PROCTOR****STATE-LAKE BUILDING, CHICAGO, ILL.****C. S. HUMPHREY, Manager****HOLIDAY FELICITATIONS TO OUR FRIENDS****CEO.****FLO****FORD & CUNNINGHAM****IN****"A LAUGH, A TUNE AND A STEP"****DIRECTION LEO FITZGERALD**

# RAY MILLER'S

## BLACK AND WHITE MELODY BOYS

RAY MILLER  
JOHN RYAN  
MOE CAPPELLE  
NORMAN CARP  
AND GEORGE WALSH

WISH

B. C. WHITNEY  
ED. WYNN  
LARRY BRADLEY  
HARRY FITZGERALD  
THE WHOLE  
WYNN COMPANY  
AND OUR MANY OTHER  
FRIENDS

A  
MERRY  
XMAS  
AND A  
HAPPY  
NEW YEAR



UNDER THE  
PERSONAL  
DIRECTION

OF

JOE B.  
FRANKLIN

STOPPING THE SHOW AT EVERY PERFORMANCE. WITH THE "ED WYNN CARNIVAL FIRST EDITION"

What the Critics said about us:

**Syracuse Journal**

Tuesday, Dec. 19, 1919  
Ray Miller's Black & White Melody Boys stopped the show with its popularity.

**Rochester Times-Union**

Friday, Dec. 12, 1919  
Ray Miller's Black & White Melody Boys, a Jazz Band of unusual merit, were obliged to play many encores and could have been heard again with pleasure.

**Atlantic City Times**

Nov. 22nd, 1919  
Ray Miller's Black & White Melody Boys formed a Jazz Band that contribute a mighty good feature.

**Cleveland Plain Dealer**

Dec. 2, 1919  
Ray Miller's Black & White Melody Boys have been retained intact with their jazz instrumentation as one of the outstanding features.

**Rochester Post Express**

Friday, Dec. 12, 1919  
Ray Miller's Black & White Melody Boys stopped the performance because of numerous encores.

**HOW ELTINGE STARTED**

The story of how Julian Eltinge happened to devote his genius for the stage to the delineation of "lovely women" is simple. Like many another man Eltinge found the field to which he was really adapted without really knowing it. Eltinge's cherished ambition had been to play light comedy roles, in the performance of which he would be a great success. The critics say, only the public would not permit him to rob the American stage of the unique figure of Julian Eltinge (right name Bill Dalton) in turbulose of lagoon beauties. So, Eltinge had success thrust upon him.

Part of young Bill Dalton's manhood, during the latter part of his teens, was spent in Boston, where he worked as a clerk in a large wholesale concern and belonged, after hours, to the Boston Cadets. This was a military organization to which many Harvard men belonged. Incidentally, this fact accounts for the erroneous story

sometimes related that Eltinge is a Harvard man. In any event, the Boston Cadets gave frequent amateur exhibitions of their budding stage ability. Once a year they gave an elaborate show, and at one of these, in a musical production of pretentious quality called "Miss Simplicity," Eltinge, being the most gifted of the young men, was entrusted with the most difficult characterization—Miss Simplicity herself. The result was electrical and the talk of the social circles which had been reached by this play's success.

The chance for a theatrical career presented itself soon after, and in a short time Eltinge made his professional debut at the New Amsterdam Roof in New York, the popular results of which proved immediately to Eltinge that he had made no mistake when he laid down his pencil and had walked out of the warehouse to become, though he didn't know it then, a stage celebrity of international renown.

COMIQUE  
ECCENTRIC **EDDIE SHUBERT** BURLESQUE  
REVIEW

LEW **MARKS BROTHERS** BERT

With Ed Lee Wrotha's TWENTIETH CENTURY MAIDS

**DOT MORTON**

SOUBRETTE

MONTE CARLO GIRLS

**Bertha Startzman**

SOUBRETTE

CABARET GIRLS

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL  
**Manie LING & LONG Tom**  
DIRECTION MARK LEVEY



THE BOX CAR DUO

GLOBE, PHILA.  
CHRISTMAS WEEK

**ALEXANDER AND MACK**

FORMERLY KNOWN AS ALEXANDER AND FIELDS

JUST FINISHED 16 WEEKS OF UNITED TIME

DIRECTION—MORRIS AND FEIL

Merry Christmas and a Happy New Year to All  
**A. L. TYLER**  
NEW ACT SOON

Merry Christmas and a Happy New Year

The

**NIKKO TRIO**

Featuring in Our Own Original Novelty

**CONTEST**

Little Yoshi F. Hashimoto Madam Hanako  
M'gr. John T. Moern, Pat Casey

# MERRY XMAS and HAPPY NEW YEAR

To Our Many Friends in the Profession

FROM

**LEO FEIST, Inc.**

BOSTON OFFICE

**FRED AUGER, Manager**

**ARTHUR HUSKINS**

**GEORGE JOY**

**JOE SOLMAN**

**TONY BELL**

**HARRY HARRIS**

**FRANCIS MAGUIRE**

**HUGH WILCOX**

**HERBERT HEWSON**

**JOHNNY KEEFE**

To All I Know

**A MERRY CHRISTMAS  
and  
HAPPY NEW YEAR**

May the light of good fortune attend you all  
through the year.

**ARCHIE LLOYD**

LEO FEIST, Inc.

New Orleans Office

A Merry Christmas and a Happy New Year  
from

**BOB MILLER**

Detroit representative of Leo Feist, Inc.

This is the original Bob Miller and the first Bob Miller that  
ever worked for Feist

To My Many Friends in THE PROFESSION: I wish them  
a Merry Xmas and a Happy and Prosperous New Year.

**JOE FUCHS**

Representing FEIST in St. Louis, Mo.



## SCARBOROUGH'S TWO PLAYS

Few playrights have the pleasure of seeing two of their plays making hits on Broadway simultaneously. But "Moonlight" and "Homestead" and "The Son-Daughter" are both bidding for hit honors and are both from the pen of George Scarborough. One of these plays is a melodrama and the other a light comedy. This even makes the achievement of Scarborough more distinctive.

It was George Scarborough who startled New York and the Police Department some seven or eight years ago with "The Lure," a little thing about white slavery which went considerably further than had its sister plays on the subject. "The Lure" was the first of Scarborough's plays to reach New York, although another melodrama, "At Bay," had been given prior production on the road. The material which went into "The Lure" was, in the main, gathered by Scarborough at first hand during his years as a Secret Service operative.

Scarborough is a Texan, and was educated by his father as a lawyer. For some years, in fact, he practiced with his father in Waco, but never with his heart particularly deep in the work. At the death of his father, in 1906, the son closed the door of the law office for the last time, packed up his belongings and came to New York, albeit with no particular idea of what he was going to do when he got there. He arrived when the Hiram Majorally campaign was in full swing and being something of a forceful orator he plunged into that campaign. When it was over he went on the staff of "The American" as a reporter, and there he remained some three or four years. In the main he did police work, and when there was a particularly sensational murder to be handled Scarborough generally did the handling.

During all this time, of course, the playwriting germ was in his system, and by odd hours he was learning his craft by writing divers and sundry plays. It was when the job of a reporter pulled on him

that he looked for more exciting fields and entered the United States secret service. In this work, in the four or five years that followed, he learned of the underworld and all its tricks—found incident enough, in fact, to supply him with dramatic material for an eternity. The life which he lived at this time is reflected in all his melodramatic writings—in "The Lure," "At Bay," "The Heart of Wotona," and "The Son-Daughter."

He stood particularly high in the service—was, it is said, the only one of his men permitted to use the fastest train. He was the man who handled the bucket-shop raids of which there were so many some eight or nine years ago. He saw, also, a considerable amount of service in and about Mexico, and was called back by the Government just before this country entered the war, to work in connection with Villa's raid on Columbus. He left the service, finally, to devote himself to playwriting, although at the time he had not yet sold a play.

The production of "At Bay," however, followed soon afterward, and a little later came "The Lure." With the position thus acquired he dug deep into his trunk for one of his earlier manuscripts, and the result was "The Last Resort," produced at the Longacre Theatre, and was a dismal failure. But he had learned his lesson, which was to let his youthful manuscripts slumber.

He went into a new field then with "What Is Love?" a comedy of promise, albeit it failed, which Alice Brady acted some years ago. That his promise was real is now indicated by "Moonlight and Homestead," the second Scarborough comedy, and this time a successful one. In the interval between these plays Scarborough wrote "The Heart of Wotona," which David Belasco produced, the run of which was cut short for reasons connected in no way with its value as an entertainment.

During these years, also, Scarborough used his knowledge acquired in the bucket-shop raids in doing some work for the Chicago Board of Trade, and on the

WE WISH EVERYBODY A MERRY CHRISTMAS  
AND A HAPPY NEW YEAR

and invite your attention to these Wonderful Novelties

"Think of Me Little Daddy"

"Suez"

"I'm Dying with the Worried Blues"

"Oh Saroo, Saroo"

"I'm Going Back to My Used to Be"

PROFESSIONAL COPIES AND ORCHESTRATIONS  
NOW READY



Pace & Handy Music Co., Inc.

Home of the Blues

1547 B'WAY, NEW YORK, N. Y.

ARTHUR LYONS

ENTERPRISES, INC.

Present the Sensation of the Season

TEDDY Tappan & ARMSTRONG HELEN

Now with

Shuberts' "Gaieties of 1919"

ACCLAIMED BY PRESS AND PUBLIC

Our Record

A First—Last and First Half in Vaudeville,  
Then Immediate Engagement With  
the Shuberts.

Thanks for all offers.

New Haven Registrar

Teddy Tappan—"Delivers like Sophie Tucker. Stopped the show cold, and left them crying for more." "A wonderful personality and puts her numbers over for a big hit."

New Haven Times-Leader

Helen Armstrong—"In the 'Rainbow' number looks as pretty as the Rainbow itself. One of the big hits of the show."

## SEASON'S GREETINGS

# PHIL KORNHEISER

LEO FEIST, Inc.

Near and Far  
Where'Ere You Are  
Wishing All  
A Merry Christmas  
And a  
Happy New Year

LEO FEIST, INC.  
PITTSBURGH OFFICE

**ELMER SETZLER, Manager**  
**RAY WININGS**      **FRANK DURSI**

The Minneapolis Office of  
LEO FEIST MUSIC CO.

wishes all their friends  
A MERRY XMAS and a HAPPY NEW YEAR

**MORT SCHAFFER,**  
Manager and Staff

## XMAS GREETINGS TO ALL OF OUR FRIENDS

WE ALSO WISH TO THANK ALL OF OUR FRIENDS FOR  
THE XMAS GREETINGS WE RECEIVED FROM THEM  
WHILE WE WERE IN FRANCE LAST XMAS

**FRANK NOVAK AND BILLY WHITE**  
FEIST CINCINNATI OFFICE

## The Season's Greetings to Everybody

## FRED WRIGHT

Phila. Manager

LEO FEIST, Inc.

|                    |                |
|--------------------|----------------|
| Miss Myrtle Talley | Don Travaline  |
| Sid Freindly       | Joe Burke      |
| Jim Manning        | Dave Barns     |
| Floyd Kinney       | Happy Thompson |
| Jack Harris        | Chas. Kinney   |
| Eddie Gravell      | Lou Doline     |

## SEASON'S GREETINGS

From the Buffalo Office of LEO FEIST, Inc., and the world's  
greatest song boosters of the world's greatest songs.

Headed by **MILT STEVENS**

Accompanied by

|                 |              |
|-----------------|--------------|
| FRANK TRONOLONE | MINNIE CLARY |
| FRANK CIRESI    | LEW BROWN    |

## Dave Frank

Wishes his friends A VERY MERRY CHRISTMAS  
and A PROSPEROUS NEW YEAR

STILL FOOLING THEM

## JIMMIE WHITELY

Feist Representative

**DUTCH MILL**  
**DENVER, COLO.**  
Merry Xmas to All

SEASON'S GREETINGS

from

**Kansas City Office**  
**LEO FEIST, Inc.**

**Harry Coe, Rep.**

side began to experiment with the motion picture business. He wrote a number of successful scenarios—and thus was born "The Son-Daughter."

It was, according to Scarborough, some two and a half years ago that one Eddie Carow, a motion picture director, asked him to write a scenario to fit a black-haired young woman, whose name the playwright has long since forgotten. Since the actress was black-haired Scarborough decided to give her a Chinese role, and built up around her the story which is at present used in "The Son-Daughter." (Incidentally, he has never been in China.) He called his scenario "The House of the

Stars," and the picture director accepted it with whoops of joy.

On his way from the studio Scarborough began to revolve the matter anew in his mind, and reached the conclusion that the story contained good material for a play. The following morning he outlined the story to David Belasco, who accepted it on the spot for Lenore Ulric. That actress, however, was then about to appear in "Tiger Rose," so the production of the Scarborough play was placed somewhat indefinitely in the future. A considerable struggle was necessary, incidentally, before the picture director would give up the story.

Scarborough wrote a first draft of the play, and this was rewritten by himself and Mr. Belasco about a year ago. The labor of revision, the playwright declares, was the greatest that he ever has undertaken in connection with any play. For several months he went daily at 11 in the morning to Mr. Belasco's office in the Belasco Theatre, and there the two of them would work until about 6 in the evening. Scarborough, like all others who have worked with Mr. Belasco, found him absolutely tireless. When "Daddies," "Tiger Rose," and "Tiger! Tiger!" had their preliminary productions on the road, Scarborough went with them, and every

available minute was spent in labor with Mr. Belasco. The play was finally completed a year ago, and has since been awaiting Miss Ulric.

Scarborough also has disposed of another melodrama to Mr. Belasco—again the outgrowth of a morie idea. In accordance with the Belasco custom, it will probably be produced in about the year 1923.

#### WILL STAGE BENEFIT

Milt Lewis, of Lewis and Gordon, has secured the Plymouth Theatre for Sunday evening, February 8, when he will stage a benefit performance for the Beth David Hospital.

Wishing You All That You Wish Yourself!

# JACK ROBBINS

GENERAL MANAGER

MAURICE RICHMOND MUSIC CO., Inc.

## HOLIDAY GREETINGS

# MINSKY BROS.

NATIONAL WINTER GARDEN, HOUSTON STREET, AT SECOND AVE., NEW YORK CITY

THE ALL STAR STOCK BURLESQUE OUTFIT

—STILL DOING THE OLD 50 ORIGINAL BITS

**JACK  
SHARGEL**  
JEW COMEDIAN

**DAVE  
SHAFKIN**  
JEW COMEDIAN

**FRANK  
MACKEY**  
ECCENTRIC COMEDIAN

**JAMES X.  
FRANCIS**  
STRAIGHT AND CHARACTERS

**JACK  
PERRY**  
CHARACTERS

**BABE  
WELLINGTON**  
DANCING CYCLONE

**EMILY  
CLARK**  
INGENUE SOUBRETTE

**GRACE  
WHITE**  
PRIMA DONNA

**PRINCESS  
DOVEER**  
CLASSIC DANCER

**FRANKIE  
LLOYD**  
NUT SOUBRETTE

**CHORUS  
[GIRLS]**  
WANTED \$25 A WEEK

**"DAINTY"  
MAYBELLE**  
INGENUE EXQUISITE

24—Stepping Females of Every Type and Description

BILLY MINSKY, Producer-in-Chief

# Orpheum Circuit

of Theatres

Presenting  
THE LEADING ARTISTS OF THE WORLD  
IN VAUDEVILLE

M. MEYERFELD, Jr.  
President

MARTIN BECK  
Managing Director



## JACK HUNT AND SID WINTERS

WE WISH ALL OUR FRIENDS A MERRY CHRISTMAS  
AND A HAPPY NEW YEAR

With Rube Bernstein's Bathing Beauties

Thanks to  
DICK ZEISSLER

Season 1919-1920

Direction  
ROEHM AND RICHARDS



MERRY CHRISTMAS and HAPPY NEW YEAR TO ALL

# McKISSICK & KELLY

IN

## Way Down Georgia

# VAUDEVILLE BILLS

(Continued from page 17)

## MARCUS LOEW CIRCUIT

Last Half, Dec. 25-29

### NEW YORK CITY.

American—Pritchard—Neal & Stewart—Hampton & Baker—Constitution—La Mott & Wright—Walters Wanted—Ubert Carlton—McDonald Trio.  
Orpheum—Sowers & Summers—Ferguson & Spalding—Lalime & Pearson—Joe Dancy—Clark's Revelites.  
Graedel Square—Frank Brown—Dora Hilton & Co.—McDonald & Simpson—Wilson & McVey—Greer & Lawlor.  
Lincoln Square—Wray's Maestros—Benny Hartman & Co.—Homer Lida & Co.—Denny Simmons.  
Bedford—Mafia Sisters—Harry Hobbs—Mellie & Gordon—Hucker & Winard.  
Amelia B. Lillies—Lillian Hall & Co.—Stevens & Loevel—Hughes Clark—Six Royal House.  
National—Cook, Mortimer & Harvey—Lucky & George—Cook & Ostrina—Nat Carr.  
Madison Street—Three Matrons—Jazz—Murray Loevel—Constitution & Bennett—Ellen Chiswell & Harry—Ferna & Witt—Glitz in the Air.

BROOKLYN, N. Y.  
Fulton—Amuse & Oler—Kaufman & Lillian—A Perfect Day—Dave Harris—Wells, Virginia & West.  
Palace—Doris Hamilton—Robinson & Thomas—Mrs. Dancy's Opera.  
De Kalb—Ashley & Rich—Shepard & Dunn—Geo. Drey—Hart—Doris & Rich—Jazz & Jones.  
Metropolitan—Four Rases Girls—Joe Craghton & Sister—Bernard & Myers—Eight Doolittle.  
Warwick—F. George—Mary Brooks Heyne—King Bros.  
NEW ROCHELLE, N. Y.  
Loew's—Dancer Bros.—Weston & Ellis—State Males & Jam Band.  
PALE, RIVER, MASS.  
Niles—Gert & Delaney—Honey Hurst—Frank Safford & Co.—W.B. T. Evans—Harry & Anna Scroggin.  
HAMILTON, ONTARIO.  
Loew's—Anthony & Rose—Scandin. Dance & Swedish—Aerial De Giffis—Sam J. Harris—Fivrose Minstrels.  
ROCKFORD, N. Y.  
Lyric—Robert—Swan—Doberty & Salvatore—Little Lord Roberts—Giles & Mahony—Samson & Delilah.

## BALTIMORE, MD.

Loew's—Joe & Sallie De Lise—De Light Sisters—Arthur J. Finn & Co.—Burke & Tooley—Mons. Adelphus & Co.

## BOSTON, MASS.

Loew's—Wittford—De Dole—Jesse & Jesse—Gessare & Gold—Harry & Layton—Hattie's Modern Chicks.

Compliments of the Season

# H. MAHIEU CO., Inc.

243 W. 47th Street

New York

Phone Bryant 1462



Jack Reid and Ella Gilbert  
in 1920

1919 — SEASON — 1920

## JACK REID AND HIS FORTY

# RECORD BREAKERS

INCLUDING

GERTRUDE BECK  
BELLA COOK  
LORETTA DOLLARD

BONHAM BELL  
JACK CRAWFORD  
HY. JANSEN

ROBERT STARTZMAN  
MISS BERT HUMPHREYS  
JOHN MAX

AND THE FAMOUS BEAUTY CHORUS

Express Their Yuletide Greeting

Wishing Everyone Good Health—Prosperity—Happiness

TO THE PROFESSION

AN INTRODUCTION

MEET

# ARTHUR S. LYONS

Enterprises, Inc.

PRODUCERS. AND VAUDEVILLE MANAGERS

"You are received as an artist, your business attended to in a business like manner,  
And in this way we promote the CONFIDENCE OF THE ARTIST IN US, THEIR MANAGERS."—Our Motto.

THERE ARE ONE HUNDRED ROUTES WAITING FOR ONE HUNDRED GOOD ACTS  
BOOKING WITH LOEW, MOSS, FOX AND PANTAGES. ALSO SEE US REGARDING PRODUCTIONS

COMMUNICATE WITH US AT ONCE AT

Producing Dept.

Suite 412, 1416 Broadway

Telephone, Bryant 4641

## SIDNEY CLARE

Gen. Mgr.

SAM LYONS, Representative

Booking Department

Suite 5104, Patsch Building

1493 Broadway

Telephone, Bryant 6322

All Communications Addressed to 1416 Broadway

MERRY XMAS!

A HAPPY NEW YEAR

**Greetings**

FROM

# KENDIS & BROCKMAN

OUR RECORD FOR 1919 IS A RECORD HARD TO  
DUPLICATE—WE SAY THIS WITH PARDONABLE PRIDE

“I'M FOREVER BLOWING BUBBLES”

“I KNOW WHAT IT MEANS TO BE LONESOME”

“GOLDEN GATE” (Open for Me)

“I'M LIKE A SHIP WITHOUT A SAIL”

“ALL I HAVE ARE SUNNY WEATHER FRIENDS”

“I AM CLIMBING MOUNTAINS”

AND

*“For Every Door That Closes  
Another Will Open For You”*

MERRY XMAS AND HAPPY NEW YEAR TO EVERYBODY—FROM THE  
JAMES BOYS

KENDIS & BROCKMAN, 145 W. 45th St., N. Y. C.



**GRISWOLD, WASH.**  
Flem-Mr. & Mrs. Hill & Co.-Trevato-To  
pitts Circus

**TORONTO, CANADA.**  
Loew's-La Dora & Lockman-Stewart & Clark-  
van Glass & Deas-Murray Bennett-Oldra &  
Sala.

**PROVIDENCE, R. I.**  
Majestic-Mickell-Senna & Weber-Pantzer &  
Byrne-Marion Munson & Co.-Hank Brown & Co.

**MONTREAL, CANADA.**  
Loew's-Jaunting De Lisle-Holden & Harrow-  
Wells & Gray-Mr. & Mrs. Harold La Costa-On  
Amble.

**ATLANTA, GA.**  
Loew's-Wayne Henson-Mabel & Johnny Dore  
-Two Equips-Weber, Book & Finner.

**MEMPHIS, TENN.**  
Llewellyn-Godde & Ward-Bennett-Turner-Rhéal  
Max Hall & Co.-Jack Goldie-Three Victrolas.

**HOUSTON, TEXAS.**  
Pitts-Murray-Mack & Sells-Koger Bella Co.  
-Harnes & Freeman-Jack Levy & Symphony  
Orchestra.

**WACO, TEXAS.**  
Hippodrome-Three Georges-Josie Reed-  
Pearl Abbott Co.-Gray & Kilmore-Married Via  
Vitrolas.

**OKLAHOMA CITY, OKLA.**  
Liberty-Krayna & Co.-Courtney & Barnett-  
Francis Rice-Taylor & Francis-Melvin Sutton &  
Co.

**BIRMINGHAM, ALA.**  
Rice-Lochhardt & Laddie-Rose Garden-Lane  
& Plant.

**NEW ORLEANS, LA.**  
Orsonot-Arthur & Humphreys & Worth-  
Henry Norton Co.-Walters & Walters-Bussell  
& De Witt.

#### SAN ANTONIO, TEXAS.

Princess-Oliver-Francis & De Mar-Which One  
Shall I Marry-Maria Russell-Mate & Carn.

#### DALLAS, TEXAS.

Hippodrome-Ted & Hewitt-Lewis & Charlen  
-Dax & Neville-Johnson Bros. & Johnson-Water  
Troupe.

#### KANSAS CITY, MO.

Garden-Two Valmares-Harry Garland-Or-  
lotta & Lewis-Balch & Gordon-Watson's  
Model.

#### CHICAGO, ILL.

McVickers-The Leland-Hopkins & Perry-  
Hanshaw & Avery-The Owl-Barren & Bur-  
ke-Ruff & De Bow-Don & Mack.

#### DETROIT, MICH.

Colma-Moham-Sutton-Morris & Courtney  
Jens-Leighs & Horne-Dash Chabot-Cora  
McGode Co.

#### ST. LOUIS, MO.

Garrison-Tyler & St. Clair-Dewar & Dugan  
McClure & Doyle-Sorensen-Pada-The Spa-  
tina.

#### NEW SCREEN TRIED OUT

The new motion picture screen invented  
by Dr. J. Louis Pech, head of the faculty of  
medicine of the University of Mont-  
pellier, France, was given a tryout last  
week and was witnessed by one hundred  
doctors, officials, motion picture and  
newspaper men. It was pronounced a  
success, for it accomplished its object of  
lessening eye strain. It also equalized  
figures so that they appear of the same  
proportion, no matter from what angle  
viewed.

## Read the Clipper Letter List

### GREETINGS!

## FOUR CASTING CAMPBELLS

Acers of Aerialism

PLAYING FANTASIES TIME

## A Merry Xmas and Happy New Year to Every One in the Profession

The First Pacific Coast Office will be pleased to furnish you the new songs  
and professional material needed for your location of the east

At your service, Los Angeles Office

**LEO FEIST, INC.**  
836 San Fernando Bldg.

**AL SATHER, Mgr.**

Greetings from

**KOLB AND DILL**

NOW PRESENTING THEIR NEW OFFERING

**"WET AND DRY"**

MAX DILL AND JEAN HAYEZ

Playing Pacific Coast

W. Still Home Eligos

## WANTED

### ONE SINGLE AND DOUBLE SPECIALTY

To play small parts. Join on wire. URBAN STOCK CO., Leocania, N. H., Week of  
Dec. 22; Clinton, Mass., Dec. 29.

## FRANCIS YOUNG

### SINGING AND DANCING JUVENILE

56 WEEKS—COLUMBIA THEATRE, OAKLAND, CALIFORNIA  
AND STILL WITH THEM

# ARE YOU SATISFIED?

Are you satisfied the way your songs are going over? It is just as easy to  
sing "Hits" as other songs. We can assure you that the songs listed below will  
fill that weak spot in your act and prove encore-getters for you. One Act used "I've Been a-Longin' for  
You" for the first time in New York last week and took three encores.

## I've Been a-Longin' For You

This is one of the finest Fox-Trot Ballads written, and its  
versatility is such that if you do not wish it in slow ballad style it  
makes one of the greatest "Jazz" numbers on the market.

Orchestra leaders, if you wish encores at your dances, send  
for orchestration.

We would be pleased to have Acts, Entertainers and Shows while in New York call at our offices  
and look over our material. If you can't call write for Professional Copy and Orchestration. If you are  
west of the Mississippi write our Butte office.

## "JUST A ROSE"

This is one of the real 2-4 ballads that have come out in late  
years. It is written by that "Wizard of the Banjo," Joe Roberts,  
which should be "Nuf-Sed."

Quartette and harmony singers, send for this number, as it  
was harmonized and arranged for harmony possibilities.

Released January 1.

# Fisher-Thompson Music Pub. Co.

Rialto Theatre Bldg., BUTTE, MONTANA

145 West 145th St., NEW YORK CITY

## SEASON'S GREETINGS

FROM

# The Western Vaudeville Managers' Association

*"The Service That Serves"*

STATE-LAKE THEATRE BUILDING  
CHICAGO, ILL.

JOHN J. NASH, Business Manager  
THOMAS J. CARMODY, Booking Manager

## The F. and H. Amusement Company

*Operating Theatres Located in the Principal Cities of*

ILLINOIS, INDIANA, IOWA AND WISCONSIN

MARCUS HEIMAN, General Manager

ASHER LEVY, Business Manager

SAMUEL KAHL, General Booking Manager

NAT. KALCHEIM, Booking Representative

General Offices: 12th Floor State-Lake Theatre Building, Chicago, Ill.

## The Interstate Amusement Company

KARL HOBLITZELLE, President

AZBY CHOUTEAU, Treasurer

MAIN OFFICES—MAJESTIC THEATRE BUILDING, DALLAS, TEXAS

CELIA BLOOM, General Booking Manager

KENNETH DAVENPORT, Booking Manager

Palace Theatre Bldg., New York City

State-Lake Theatre Bldg., Chicago, Ill.

## St. Louis Amusement Enterprises

*Operating the Following Theatres in St. Louis, Mo.:*

THE ORPHEUM—AMERICAN—COLUMBIA—NEW GRAND—RIALTO—IMPERIAL AND STRAND

MAIN OFFICES—FIFTH FLOOR, CENTRAL NATIONAL BANK BLDG., ST. LOUIS  
BOOKING OFFICE—WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

CHAS. J. FREEMAN—Booking Representative

# PROHIBITION IS HELP TO AMUSEMENTS, SAYS B. S. MOSS

Everyone knows that the theatrical season just now swinging toward its crest is one of the most remarkable in the history of producers, productions and theatre-owners generally. It is my belief that this unusually healthy and prosperous condition of the business is not a phenomenon that will pass with the year, but will continue.

There are three factors that have contributed to ushering in the era which has dawned for things theatrical: First, prohibition; second, the shortage of theatres; and third, the spirit of the times.

If we regard the saloon merely as "a place to go," the advent of prohibition has removed thousands of "places to go" in New York City. Outside of clubs, then, which are not increasing with any great rapidity, the theatre remains the only institution in which the multitudes can find recreation. The man who used to spend a "soberable" hour or two in the corner saloon have shifted their headquarters to

the theatre, and especially to the popular-priced theatre, where their entire family can enjoy a performance at a reasonable charge. Prohibition was certainly one of the potent forces that made this a banner season.

In the second place, there has been an acute shortage of theatres in New York for at least four years. Our population has grown steadily, but the abnormally high cost of building materials and of labor have stopped the construction of the theatres that would have, and should have, been erected. The consequence, of course, is that every theatre is getting more than its normal quota of our metropolitan population. It is only recently that theatrical construction in the legitimate and popular-price fields has even started to go forward.

There is, too, an intangible spirit abroad these days that has had its wholesome effect upon the business. People no longer have any marked fondness for staying at home. This applies notably to the younger generation. Children have put their toys and parlor games in the discard. They want to "see the show." It's the theatre, America's social center.

**RELEASE A "LINCOLN" PLAY**  
St. Louis has been the success of John Drinkwater's "Abraham Lincoln" that Sanger and Jordan have listed for release a play by the same name from the pen of Ralph V. Ketterling, of Chicago.

**WILL THOMPSON RE-**  
St. Louis, Mo., Dec. 17.—Belle Thompson is dangerously ill in the City Hospital, this city, where she underwent an operation last week.

## COMPLIMENTS OF THE STRAND STUDIO ORIGINALS— REPRODUCTIONS AND ENLARGEMENTS

STRAND THEATRE BUILDING  
1579 Broadway, New York  
LEO GREENHUT, Manager

READ THE CLIPPER LETTER LIST

**DIANE AND RUBINI RESUME**  
Diane and Rubini have resumed their tour, abandoned till the recovery of Mile. Diane, who was taken suddenly ill two weeks ago. The act started working this week at Buffalo.

**MAC HUGH REHEARSING TAB**  
Bart MacHugh has placed a new musical tab in rehearsal and will open it following the holidays, on the 1st time. Included in the cast are Tod Watson, Dick Madcock, Al Rackles and Lylian Merriott.

A MERRY XMAS AND A HAPPY NEW YEAR TO FRIENDS ALL OVER THE WORLD

# BONITA AND LEW HEARN

Dir. Davidow and Le Maire

Management Messrs. Shubert

En Route Monte Cristo Co.

## ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers 311 W. 43rd St., New York City

**M**OST of the best printed sheet music issued by the leading publishers of America is done by us. We were the first music printers by litho. process in America and we are still THE BEST. We satisfy our clients because we first satisfy ourselves. Send for an estimate on any work you want done and leave the result to us. Send manuscript for estimate.

A MERRY XMAS and A HAPPY NEW YEAR

# NATALIE AND FERRARI

Direction, ARTHUR KLEIN

## FIRST 1920 HIT

# "I'm Waiting For Tomorrow to Come"

SWEEPING THE COUNTRY FROM COAST TO COAST

## "Take Me"

NOVELTY FOX TROT MELODY SET TO A CLEVER LYRIC

## "Dream Girl"

BEAUTIFUL MELODY BALLAD

## "My Gal"

A REAL JAZZ NUMBER

## "Lullaby Land"

HARMONY NUMBER

# "I'm Forever Thinking of You"

NOVELTY BALLAD

PROF. DEPT.  
Strand Theatre Bldg.

SAN FRANCISCO OFFICE  
Pantages Bldg.

**A. J. Stasny Music Co.**

56 W. 45th Street  
New York

CHICAGO OFFICE  
145 N. Clark St.

MINNEAPOLIS OFFICE  
Lindley Bldg.

## KAHN'S PROGRAMME TALKS

B. F. Kahn, owner of the Union Square Stock Burlesque, admitted by many to be the most successful in America, had nothing to do for five minutes the other day and put into type what he believes one of the programmes in his house would like to say. He calls it a programme editorial and it is as follows:

BY B. F. KAHN

"The Union Square Theatre programme was as it could talk—about it does. It hands it could shake everybody by the waist, put you on the shoulder, and tell you the thoughts that bubble in its brain and the sentiments that pit-o-pat in its soul.

"But alas, the fates have willed it otherwise, that it must be dumb, that it must speak without talking, think without saying anything—and, even if this were not true, the Union Square Theatre programme is far too young to carry on an extended conversation about 'burlesque,' being only five years old. For a youngster, it has grown into wonderful favor with its many friends, who visit its home and look for it to get better acquainted, week after week. You will let it suffice, though, to know that if type could talk, the pages of the Union Square Theatre programme would sing with joy, and every line would be eloquent with gratitude. The 'I's' would be dotted with laughter, the 'Y's' would hum with content, and the 'n's' would never be."

"For all of which, we humbly apologize. "We like as it may, dear friends, we wish to thank you and all the rest of the people of this greatest, best and gooddest city in all the world, for the part you played in making the circulation of myself so great that I am very often sorry there 'ain't' more of me, and it pleases my boss so much that he often looks for more of me. But, if there were more holders of my little sheet, I wonder where he'd put them."

"You know I've known all along that Burlesque on 14th Street, that is, good, clean, high class Burlesque, is the best and clearest cut form of entertainment there

is, and we felt confident, from the day our boss started us in the field of circulation, that there would be a whole lot of us, and in five years we have grown to a circulation of over ten thousand, with twelve shows a week, and only a thousand seats in my home. This has only been possible by my pages telling the possibilities about good shows and telling the truth and the amusement seekers of our neighborhood appreciate this fact. My boss does a lot of things beside talk. He is one of those fellows that don't talk much but does a lot of thinking and scheming to deliver the goods, and do it in a manner that won't offend either my holders or his associates. He is kind and considerate to his people and polite and courteous to his patrons, which is one of the many reasons why I have so many friends who look for me weekly.

"And so, even if the pages of my little body could speak, it would really be too full for utterance."

"We are all too happy for anything, the manager, the owner, the 'programme,' the performers—everybody, so in these times of 'peace and plenty' we simply want to say thanks for your very best felicitations, and in return we wish to express our very best wishes for many more Merry Christmases and many more Happy Years to follow, with prosperity to all, as Columbus was good to my boss when he discovered America, because I've also found a good home, with lots of friends, who carry me snugly and warm in their pockets on these cold, wintry nights, and, last I forget, I also serve as a fan on hot days, because I flutter fifty-two weeks every year."

"The 'Square Programme' made itself clear?—If it hasn't, it doesn't care, just so you know that the Square always practices, along the lines of its name 'Square' and, therefore, enjoys thousands of friends and well wishers. If any of you run across any one that doesn't like me or my boss, give us the name of the individual and we'll give you a very good reason why they don't like us. Very truly yours,

"UNION SQUARE THEATRE PROGRAMME."

## GREETINGS!

ED. GILBERT

Producing Comedian  
COLUMBIA THEATRE, OAKLAND, CAL.


Merry Christmas

# Julian Eltinge

with a company of  
**36 AMERICAN ARTISTS**

Departs from San Francisco on Steamer "Si-biria Maru" December 29th. First stop Yokohama, Japan.

Itinerary will include China, Japan, Africa, India, Australia, Europe, etc. Will consume over two years.

J. KIERN

GREETINGS TO OUR FRIENDS

BERT

**BRENNAN AND RULE**

ALWAYS PLAYING

SURE THERE'S MANY A  
SMILE  
FOR THE DEVIL'S OWN WHILE  
TWIXT THE PAIR OF US;  
AND SOME LIKE AS NOT  
WILL THINK ARE FORGOT—  
FROM THE AIR OF US,—  
AND THO WE BE BLESSED  
LIKE MOST OF THE REST  
WITH GIFTS WE RECEIVE  
AND WE SEND,  
YOU CAN SAY WHAT YOU  
PLEASE  
BUT THE GREATEST OF  
THESE  
IS THE GIFT OF JUST CALL-  
ING YOU—FRIEND.

DIRECTION  
LEO FITZGERALD

Keith's Riverside Theatre this week



SUMMER

WINTER

# The New York Clipper

---

**The Oldest Theatrical Publication in  
America, Published Every  
Wednesday**

**Read by Everybody Interested in  
Theatricals**

**A Display Announcement Will Be  
Read by Agents, Managers and  
Producers the Country Over**

**Circulation—Ahead of Them All**

== ==

**SEND YOUR COPY IN NOW**



**CIRCUS AND CARNIVAL**

The 1919 circus and carnival season has now closed. All the tented shows are in winter quarters with the exception of a few small ones now playing in certain sections of the South. The season has been one of great prosperity for all classes of shows, and they are all rejoicing.

The Ringling Brothers and Barnum & Bailey shows are now snugly stored away in winter quarters at Bridgeport. As to the Sells-Foran show, there is nothing left but the title. This show would probably have great earning power if it were put out under the old name, using the old paper.

There was such a shortage of out-door shows during the past season that those who are well informed think that several new circuses could do a good business in the United States and Canada next season as all territory is now open to them.

The Al G. Barnes circus will winter at

Phoenix, Ariz., instead of Benico, Calif., as in its previous seasons.

The Sparks circus is now put away in the fair grounds at Macon, Ga. It wintered at Salisbury, N. C., last year.

If the carnival managers are not more careful they may find their territory closing against them—until they are virtually put out of business. While, in nearly every case, circuses are invited to play return dates, it is now very seldom that a carnival leaves enough of an impression to be wanted back again.

While there are five or six reputable carnivals on the road, most of them thrive by foisting "40 camps," immoral shows and athletic exhibitions, until in most towns the mere mention of a carnival brings a nasty taste to most of the citizens.

Probable increase in the cost of railroad transportation makes a cloudy outlook for next season for out-door shows.

**ALBERTA FOWLER**  
SOUBRETTE MONTE CARLO GIRLS

**Murray Lesslie**

The Irresistible Humorist

Direction BROOKS MORRIS & FREEMAN

**Mme. CRONIN**

(Mrs. Hughie Fitzpatrick)

**WISHES A MERRY CHRISTMAS AND  
A VERY HAPPY NEW YEAR TO THE  
BOOKING OFFICE, MANAGERS AND  
FRIENDS.**

**READ THE CLIPPER**

**EVERYWHERE**



NAT VINCENT

THESE photographs are good likenesses of two of America's most popular song hit writers—MISS BLANCHE FRANKLYN and NAT VINCENT. They have written for big music publishing concerns such phenomenal song hits as "Forever Blowing Bubbles," "I Know What It Means To Be Lonesome," "Bring Back Those Wonderful Days," "Old Bill Bailey Plays the Ukelele," "Naughty-Naughty" and many more. Their new songs for the coming season are, "Blue Law Blues" (Bway, Music Corp.), "I Know a Band That Needs No Leader" and "Pretty Cinderella" (Jack Mills), "We're Gonna Have a Dixie Wedding Down On the Swanee Shore" (Triangle Music Company), "Something or Other" and "I'm Tired of Building Castles" (J. H. Remick & Co.). They have also stepped into vaudeville under the supervision of Laurence Schwab. Clothes by Mme. Hammer. Material by themselves. Their miniature musical farce comedy, another Schwab production, called "Last Night," is now a big time feature. They wish their many friends what their many friends wish them for Christmas and New Year's.



BLANCHE FRANKLYN

E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange (AGENCY)

(Palace Theatre Building, New York)  
B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH  
F. F. PROCTOR—FOUNDERS  
Artists Can Book Direct by Addressing S. K. Hodgdon

## WILLIAM FOX CIRCUIT OF THEATRES WILLIAM FOX President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB  
General Booking Manager  
EDGAR ALLEN  
Manager

Personal Interviews with artists from 12 to 6, or by appointment

## Attention, Vaudeville Acts John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

GREETINGS FROM

## CHARLES F. SEMON

DIRECTION—FRANK EVANS

FUNNIEST PARODY EVER WRITTEN

## THE FACE ON THE BAR ROOM FLOOR

Incl. Original Bar Room Monologue  
\$1.90

ELMER TENLEY

317 Strand Theatre Building, N. Y. City

## MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contains: Correcting your Fads, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 300 Music Dealers—200 Band and Orchestra Dealers. You need this \$5.00, only one of its kind on the market. Only \$1.00 Postpaid. Money back if you are not satisfied. Music Company, 215 East Fifth St., Cincinnati, Ohio.

**L. MILLER SHOES**  
THE LARGEST THEATRICAL SHOE MANUFACTURERS IN THE WORLD  
**WE FIT ENTIRE COMPANIES OF ANY SIZE ALSO INDIVIDUAL ORDERS**  
WE FILL EVERY STAGE REQUIREMENT  
NEW YORK 1554 BROADWAY (46th St.)  
CHICAGO STAFF & MONROE STS.

## PLAYS

FREE Catalog of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, Make-up Goods, etc.

Fitzgerald Publishing Corporation  
18 Vesey St. Dept. D. New York

## SCENERY

Discontinued. Dry Oil or Water Colors  
SCENERY STUDIO, Columbus, O.

**WIG**  
Real Human Hair, Irish Comedian, Jew, Dutchman, Clown, Cane, \$1.25 each. Negro, Glee, \$1.00 each. Lady, \$1.25 each. \$2.00 each. \$3.00 each. \$4.00 each. \$5.00 each. \$6.00 each. \$7.00 each. \$8.00 each. \$9.00 each. \$10.00 each. \$11.00 each. \$12.00 each. \$13.00 each. \$14.00 each. \$15.00 each. \$16.00 each. \$17.00 each. \$18.00 each. \$19.00 each. \$20.00 each. \$21.00 each. \$22.00 each. \$23.00 each. \$24.00 each. \$25.00 each. \$26.00 each. \$27.00 each. \$28.00 each. \$29.00 each. \$30.00 each. \$31.00 each. \$32.00 each. \$33.00 each. \$34.00 each. \$35.00 each. \$36.00 each. \$37.00 each. \$38.00 each. \$39.00 each. \$40.00 each. \$41.00 each. \$42.00 each. \$43.00 each. \$44.00 each. \$45.00 each. \$46.00 each. \$47.00 each. \$48.00 each. \$49.00 each. \$50.00 each. \$51.00 each. \$52.00 each. \$53.00 each. \$54.00 each. \$55.00 each. \$56.00 each. \$57.00 each. \$58.00 each. \$59.00 each. \$60.00 each. \$61.00 each. \$62.00 each. \$63.00 each. \$64.00 each. \$65.00 each. \$66.00 each. \$67.00 each. \$68.00 each. \$69.00 each. \$70.00 each. \$71.00 each. \$72.00 each. \$73.00 each. \$74.00 each. \$75.00 each. \$76.00 each. \$77.00 each. \$78.00 each. \$79.00 each. \$80.00 each. \$81.00 each. \$82.00 each. \$83.00 each. \$84.00 each. \$85.00 each. \$86.00 each. \$87.00 each. \$88.00 each. \$89.00 each. \$90.00 each. \$91.00 each. \$92.00 each. \$93.00 each. \$94.00 each. \$95.00 each. \$96.00 each. \$97.00 each. \$98.00 each. \$99.00 each. \$100.00 each. \$101.00 each. \$102.00 each. \$103.00 each. \$104.00 each. \$105.00 each. \$106.00 each. \$107.00 each. \$108.00 each. \$109.00 each. \$110.00 each. \$111.00 each. \$112.00 each. \$113.00 each. \$114.00 each. \$115.00 each. \$116.00 each. \$117.00 each. \$118.00 each. \$119.00 each. \$120.00 each. \$121.00 each. \$122.00 each. \$123.00 each. \$124.00 each. \$125.00 each. \$126.00 each. \$127.00 each. \$128.00 each. \$129.00 each. \$130.00 each. \$131.00 each. \$132.00 each. \$133.00 each. \$134.00 each. \$135.00 each. \$136.00 each. \$137.00 each. \$138.00 each. \$139.00 each. \$140.00 each. \$141.00 each. \$142.00 each. \$143.00 each. \$144.00 each. \$145.00 each. \$146.00 each. \$147.00 each. \$148.00 each. \$149.00 each. \$150.00 each. \$151.00 each. \$152.00 each. \$153.00 each. \$154.00 each. \$155.00 each. \$156.00 each. \$157.00 each. \$158.00 each. \$159.00 each. \$160.00 each. \$161.00 each. \$162.00 each. \$163.00 each. \$164.00 each. \$165.00 each. \$166.00 each. \$167.00 each. \$168.00 each. \$169.00 each. \$170.00 each. \$171.00 each. \$172.00 each. \$173.00 each. \$174.00 each. \$175.00 each. \$176.00 each. \$177.00 each. \$178.00 each. \$179.00 each. \$180.00 each. \$181.00 each. \$182.00 each. \$183.00 each. \$184.00 each. \$185.00 each. \$186.00 each. \$187.00 each. \$188.00 each. \$189.00 each. \$190.00 each. \$191.00 each. \$192.00 each. \$193.00 each. \$194.00 each. \$195.00 each. \$196.00 each. \$197.00 each. \$198.00 each. \$199.00 each. \$200.00 each. \$201.00 each. \$202.00 each. \$203.00 each. \$204.00 each. \$205.00 each. \$206.00 each. \$207.00 each. \$208.00 each. \$209.00 each. \$210.00 each. \$211.00 each. \$212.00 each. \$213.00 each. \$214.00 each. \$215.00 each. \$216.00 each. \$217.00 each. \$218.00 each. \$219.00 each. \$220.00 each. \$221.00 each. \$222.00 each. \$223.00 each. \$224.00 each. \$225.00 each. \$226.00 each. \$227.00 each. \$228.00 each. \$229.00 each. \$230.00 each. \$231.00 each. \$232.00 each. \$233.00 each. \$234.00 each. \$235.00 each. \$236.00 each. \$237.00 each. \$238.00 each. \$239.00 each. \$240.00 each. \$241.00 each. \$242.00 each. \$243.00 each. \$244.00 each. \$245.00 each. \$246.00 each. \$247.00 each. \$248.00 each. \$249.00 each. \$250.00 each. \$251.00 each. \$252.00 each. \$253.00 each. \$254.00 each. \$255.00 each. \$256.00 each. \$257.00 each. \$258.00 each. \$259.00 each. \$260.00 each. \$261.00 each. \$262.00 each. \$263.00 each. \$264.00 each. \$265.00 each. \$266.00 each. \$267.00 each. \$268.00 each. \$269.00 each. \$270.00 each. \$271.00 each. \$272.00 each. \$273.00 each. \$274.00 each. \$275.00 each. \$276.00 each. \$277.00 each. \$278.00 each. \$279.00 each. \$280.00 each. \$281.00 each. \$282.00 each. \$283.00 each. \$284.00 each. \$285.00 each. \$286.00 each. \$287.00 each. \$288.00 each. \$289.00 each. \$290.00 each. \$291.00 each. \$292.00 each. \$293.00 each. \$294.00 each. \$295.00 each. \$296.00 each. \$297.00 each. \$298.00 each. \$299.00 each. \$300.00 each. \$301.00 each. \$302.00 each. \$303.00 each. \$304.00 each. \$305.00 each. \$306.00 each. \$307.00 each. \$308.00 each. \$309.00 each. \$310.00 each. \$311.00 each. \$312.00 each. \$313.00 each. \$314.00 each. \$315.00 each. \$316.00 each. \$317.00 each. \$318.00 each. \$319.00 each. \$320.00 each. \$321.00 each. \$322.00 each. \$323.00 each. \$324.00 each. \$325.00 each. \$326.00 each. \$327.00 each. \$328.00 each. \$329.00 each. \$330.00 each. \$331.00 each. \$332.00 each. \$333.00 each. \$334.00 each. \$335.00 each. \$336.00 each. \$337.00 each. \$338.00 each. \$339.00 each. \$340.00 each. \$341.00 each. \$342.00 each. \$343.00 each. \$344.00 each. \$345.00 each. \$346.00 each. \$347.00 each. \$348.00 each. \$349.00 each. \$350.00 each. \$351.00 each. \$352.00 each. \$353.00 each. \$354.00 each. \$355.00 each. \$356.00 each. \$357.00 each. \$358.00 each. \$359.00 each. \$360.00 each. \$361.00 each. \$362.00 each. \$363.00 each. \$364.00 each. \$365.00 each. \$366.00 each. \$367.00 each. \$368.00 each. \$369.00 each. \$370.00 each. \$371.00 each. \$372.00 each. \$373.00 each. \$374.00 each. \$375.00 each. \$376.00 each. \$377.00 each. \$378.00 each. \$379.00 each. \$380.00 each. \$381.00 each. \$382.00 each. \$383.00 each. \$384.00 each. \$385.00 each. \$386.00 each. \$387.00 each. \$388.00 each. \$389.00 each. \$390.00 each. \$391.00 each. \$392.00 each. \$393.00 each. \$394.00 each. \$395.00 each. \$396.00 each. \$397.00 each. \$398.00 each. \$399.00 each. \$400.00 each. \$401.00 each. \$402.00 each. \$403.00 each. \$404.00 each. \$405.00 each. \$406.00 each. \$407.00 each. \$408.00 each. \$409.00 each. \$410.00 each. \$411.00 each. \$412.00 each. \$413.00 each. \$414.00 each. \$415.00 each. \$416.00 each. \$417.00 each. \$418.00 each. \$419.00 each. \$420.00 each. \$421.00 each. \$422.00 each. \$423.00 each. \$424.00 each. \$425.00 each. \$426.00 each. \$427.00 each. \$428.00 each. \$429.00 each. \$430.00 each. \$431.00 each. \$432.00 each. \$433.00 each. \$434.00 each. \$435.00 each. \$436.00 each. \$437.00 each. \$438.00 each. \$439.00 each. \$440.00 each. \$441.00 each. \$442.00 each. \$443.00 each. \$444.00 each. \$445.00 each. \$446.00 each. \$447.00 each. \$448.00 each. \$449.00 each. \$450.00 each. \$451.00 each. \$452.00 each. \$453.00 each. \$454.00 each. \$455.00 each. \$456.00 each. \$457.00 each. \$458.00 each. \$459.00 each. \$460.00 each. \$461.00 each. \$462.00 each. \$463.00 each. \$464.00 each. \$465.00 each. \$466.00 each. \$467.00 each. \$468.00 each. \$469.00 each. \$470.00 each. \$471.00 each. \$472.00 each. \$473.00 each. \$474.00 each. \$475.00 each. \$476.00 each. \$477.00 each. \$478.00 each. \$479.00 each. \$480.00 each. \$481.00 each. \$482.00 each. \$483.00 each. \$484.00 each. \$485.00 each. \$486.00 each. \$487.00 each. \$488.00 each. \$489.00 each. \$490.00 each. \$491.00 each. \$492.00 each. \$493.00 each. \$494.00 each. \$495.00 each. \$496.00 each. \$497.00 each. \$498.00 each. \$499.00 each. \$500.00 each. \$501.00 each. \$502.00 each. \$503.00 each. \$504.00 each. \$505.00 each. \$506.00 each. \$507.00 each. \$508.00 each. \$509.00 each. \$510.00 each. \$511.00 each. \$512.00 each. \$513.00 each. \$514.00 each. \$515.00 each. \$516.00 each. \$517.00 each. \$518.00 each. \$519.00 each. \$520.00 each. \$521.00 each. \$522.00 each. \$523.00 each. \$524.00 each. \$525.00 each. \$526.00 each. \$527.00 each. \$528.00 each. \$529.00 each. \$530.00 each. \$531.00 each. \$532.00 each. \$533.00 each. \$534.00 each. \$535.00 each. \$536.00 each. \$537.00 each. \$538.00 each. \$539.00 each. \$540.00 each. \$541.00 each. \$542.00 each. \$543.00 each. \$544.00 each. \$545.00 each. \$546.00 each. \$547.00 each. \$548.00 each. \$549.00 each. \$550.00 each. \$551.00 each. \$552.00 each. \$553.00 each. \$554.00 each. \$555.00 each. \$556.00 each. \$557.00 each. \$558.00 each. \$559.00 each. \$560.00 each. \$561.00 each. \$562.00 each. \$563.00 each. \$564.00 each. \$565.00 each. \$566.00 each. \$567.00 each. \$568.00 each. \$569.00 each. \$570.00 each. \$571.00 each. \$572.00 each. \$573.00 each. \$574.00 each. \$575.00 each. \$576.00 each. \$577.00 each. \$578.00 each. \$579.00 each. \$580.00 each. \$581.00 each. \$582.00 each. \$583.00 each. \$584.00 each. \$585.00 each. \$586.00 each. \$587.00 each. \$588.00 each. \$589.00 each. \$590.00 each. \$591.00 each. \$592.00 each. \$593.00 each. \$594.00 each. \$595.00 each. \$596.00 each. \$597.00 each. \$598.00 each. \$599.00 each. \$600.00 each. \$601.00 each. \$602.00 each. \$603.00 each. \$604.00 each. \$605.00 each. \$606.00 each. \$607.00 each. \$608.00 each. \$609.00 each. \$610.00 each. \$611.00 each. \$612.00 each. \$613.00 each. \$614.00 each. \$615.00 each. \$616.00 each. \$617.00 each. \$618.00 each. \$619.00 each. \$620.00 each. \$621.00 each. \$622.00 each. \$623.00 each. \$624.00 each. \$625.00 each. \$626.00 each. \$627.00 each. \$628.00 each. \$629.00 each. \$630.00 each. \$631.00 each. \$632.00 each. \$633.00 each. \$634.00 each. \$635.00 each. \$636.00 each. \$637.00 each. \$638.00 each. \$639.00 each. \$640.00 each. \$641.00 each. \$642.00 each. \$643.00 each. \$644.00 each. \$645.00 each. \$646.00 each. \$647.00 each. \$648.00 each. \$649.00 each. \$650.00 each. \$651.00 each. \$652.00 each. \$653.00 each. \$654.00 each. \$655.00 each. \$656.00 each. \$657.00 each. \$658.00 each. \$659.00 each. \$660.00 each. \$661.00 each. \$662.00 each. \$663.00 each. \$664.00 each. \$665.00 each. \$666.00 each. \$667.00 each. \$668.00 each. \$669.00 each. \$670.00 each. \$671.00 each. \$672.00 each. \$673.00 each. \$674.00 each. \$675.00 each. \$676.00 each. \$677.00 each. \$678.00 each. \$679.00 each. \$680.00 each. \$681.00 each. \$682.00 each. \$683.00 each. \$684.00 each. \$685.00 each. \$686.00 each. \$687.00 each. \$688.00 each. \$689.00 each. \$690.00 each. \$691.00 each. \$692.00 each. \$693.00 each. \$694.00 each. \$695.00 each. \$696.00 each. \$697.00 each. \$698.00 each. \$699.00 each. \$700.00 each. \$701.00 each. \$702.00 each. \$703.00 each. \$704.00 each. \$705.00 each. \$706.00 each. \$707.00 each. \$708.00 each. \$709.00 each. \$710.00 each. \$711.00 each. \$712.00 each. \$713.00 each. \$714.00 each. \$715.00 each. \$716.00 each. \$717.00 each. \$718.00 each. \$719.00 each. \$720.00 each. \$721.00 each. \$722.00 each. \$723.00 each. \$724.00 each. \$725.00 each. \$726.00 each. \$727.00 each. \$728.00 each. \$729.00 each. \$730.00 each. \$731.00 each. \$732.00 each. \$733.00 each. \$734.00 each. \$735.00 each. \$736.00 each. \$737.00 each. \$738.00 each. \$739.00 each. \$740.00 each. \$741.00 each. \$742.00 each. \$743.00 each. \$744.00 each. \$745.00 each. \$746.00 each. \$747.00 each. \$748.00 each. \$749.00 each. \$750.00 each. \$751.00 each. \$752.00 each. \$753.00 each. \$754.00 each. \$755.00 each. \$756.00 each. \$757.00 each. \$758.00 each. \$759.00 each. \$760.00 each. \$761.00 each. \$762.00 each. \$763.00 each. \$764.00 each. \$765.00 each. \$766.00 each. \$767.00 each. \$768.00 each. \$769.00 each. \$770.00 each. \$771.00 each. \$772.00 each. \$773.00 each. \$774.00 each. \$775.00 each. \$776.00 each. \$777.00 each. \$778.00 each. \$779.00 each. \$780.00 each. \$781.00 each. \$782.00 each. \$783.00 each. \$784.00 each. \$785.00 each. \$786.00 each. \$787.00 each. \$788.00 each. \$789.00 each. \$790.00 each. \$791.00 each. \$792.00 each. \$793.00 each. \$794.00 each. \$795.00 each. \$796.00 each. \$797.00 each. \$798.00 each. \$799.00 each. \$800.00 each. \$801.00 each. \$802.00 each. \$803.00 each. \$804.00 each. \$805.00 each. \$806.00 each. \$807.00 each. \$808.00 each. \$809.00 each. \$810.00 each. \$811.00 each. \$812.00 each. \$813.00 each. \$814.00 each. \$815.00 each. \$816.00 each. \$817.00 each. \$818.00 each. \$819.00 each. \$820.00 each. \$821.00 each. \$822.00 each. \$823.00 each. \$824.00 each. \$825.00 each. \$826.00 each. \$827.00 each. \$828.00 each. \$829.00 each. \$830.00 each. \$831.00 each. \$832.00 each. \$833.00 each. \$834.00 each. \$835.00 each. \$836.00 each. \$837.00 each. \$838.00 each. \$839.00 each. \$840.00 each. \$841.00 each. \$842.00 each. \$843.00 each. \$844.00 each. \$845.00 each. \$846.00 each. \$847.00 each. \$848.00 each. \$849.00 each. \$850.00 each. \$851.00 each. \$852.00 each. \$853.00 each. \$854.00 each. \$855.00 each. \$856.00 each. \$857.00 each. \$858.00 each. \$859.00 each. \$860.00 each. \$861.00 each. \$862.00 each. \$863.00 each. \$864.00 each. \$865.00 each. \$866.00 each. \$867.00 each. \$868.00 each. \$869.00 each. \$870.00 each. \$871.00 each. \$872.00 each. \$873.00 each. \$874.00 each. \$875.00 each. \$876.00 each. \$877.00 each. \$878.00 each. \$879.00 each. \$880.00 each. \$881.00 each. \$882.00 each. \$883.00 each. \$884.00 each. \$885.00 each. \$886.00 each. \$887.00 each. \$888.00 each. \$889.00 each. \$890.00 each. \$891.00 each. \$892.00 each. \$893.00 each. \$894.00 each. \$895.00 each. \$896.00 each. \$897.00 each. \$898.00 each. \$899.00 each. \$900.00 each. \$901.00 each. \$902.00 each. \$903.00 each. \$904.00 each. \$905.00 each. \$906.00 each. \$907.00 each. \$908.00 each. \$909.00 each. \$910.00 each. \$911.00 each. \$912.00 each. \$913.00 each. \$914.00 each. \$915.00 each. \$916.00 each. \$917.00 each. \$918.00 each. \$919.00 each. \$920.00 each. \$921.00 each. \$922.00 each. \$923.00 each. \$924.00 each. \$925.00 each. \$926.00 each. \$927.00 each. \$928.00 each. \$929.00 each. \$930.00 each. \$931.00 each. \$932.00 each. \$933.00 each. \$934.00 each. \$935.00 each. \$936.00 each. \$937.00 each. \$938.00 each. \$939.00 each. \$940.00 each. \$941.00 each. \$942.00 each. \$943.00 each. \$944.00 each. \$945.00 each. \$946.00 each. \$947.00 each. \$948.00 each. \$949.00 each. \$950.00 each. \$951.00 each. \$952.00 each. \$953.00 each. \$954.00 each. \$955.00 each. \$956.00 each. \$957.00 each. \$958.00 each. \$959.00 each. \$960.00 each. \$961.00 each. \$962.00 each. \$963.00 each. \$964.00 each. \$965.00 each. \$966.00 each. \$967.00 each. \$968.00 each. \$969.00 each. \$970.00 each. \$971.00 each. \$972.00 each. \$973.00 each. \$974.00 each. \$975.00 each. \$976.00 each. \$977.00 each. \$978.00 each. \$979.00 each. \$980.00 each. \$981.00 each. \$982.00 each. \$983.00 each. \$984.00 each. \$985.00 each. \$986.00 each. \$987.00 each. \$988.00 each. \$989.00 each. \$990.00 each. \$991.00 each. \$992.00 each. \$993.00 each. \$994.00 each. \$995.00 each. \$996.00 each. \$997.00 each. \$998.00 each. \$999.00 each. \$1000.00 each. \$1001.00 each. \$1002.00 each. \$1003.00 each. \$1004.00 each. \$1005.00 each. \$1006.00 each. \$1007.00 each. \$1008.00 each. \$1009.00 each. \$1010.00 each. \$1011.00 each. \$1012.00 each. \$1013.00 each. \$1014.00 each. \$1015.00 each. \$1016.00 each. \$1017.00 each. \$1018.00 each. \$1019.00 each. \$1020.00 each. \$1021.00 each. \$1022.00 each. \$1023.00 each. \$1024.00 each. \$1025.00 each. \$1026.00 each. \$1027.00 each. \$1028.00 each. \$1029.00 each. \$1030.00 each. \$1031.00 each. \$1032.00 each. \$1033.00 each. \$1034.00 each. \$1035.00 each. \$1036.00 each. \$1037.00 each. \$1038.00 each. \$1039.00 each. \$1040.00 each. \$1041.00 each. \$1042.00 each. \$1043.00 each. \$1044.00 each. \$1045.00 each. \$1046.00 each. \$1047.00 each. \$1048.00 each. \$1049.00 each. \$1050.00 each. \$1051.00 each. \$1052.00 each. \$1053.00 each. \$1054.00 each. \$1055.00 each. \$1056.00 each. \$1057.00 each. \$1058.00 each. \$1059.00 each. \$1060.00 each. \$1061.00 each. \$1062.00 each. \$1063.00 each. \$1064.00 each. \$1065.00 each. \$1066.00 each. \$1067.00 each. \$1068.00 each. \$1069.00 each. \$1070.00 each. \$1071.00 each. \$1072.00 each. \$1073.00 each. \$1074.00 each. \$1075.00 each. \$1076.00 each. \$1077.00 each. \$1078.00 each. \$1079.00 each. \$1080.00 each. \$1081.00 each. \$1082.00 each. \$1083.00 each. \$1084.00 each. \$1085.00 each. \$1086.00 each. \$1087.00 each. \$1088.00 each. \$1089.00 each. \$1090.00 each. \$1091.00 each. \$1092.00 each. \$1093.00 each. \$1094.00 each. \$1095.00 each. \$1096.00 each. \$1097.00 each. \$1098.00 each. \$1099.00 each. \$1100.00 each. \$1101.00 each. \$1102.00 each. \$1103.00 each. \$1104.00 each. \$1105.00 each. \$1106.00 each. \$1107.00 each. \$1108.00 each. \$1109.00 each. \$1110.00 each. \$1111.00 each. \$1112.00 each. \$1113.00 each. \$1114.00 each. \$1115.00 each. \$1116.00 each. \$1117.00 each. \$1118.00 each. \$1119.00 each. \$1120.00 each. \$1121.00 each. \$1122.00 each. \$1123.00 each. \$1124.00 each. \$1125.00 each. \$1126.00 each

**CAPITOL**

The latest show at the Capitol, it being the second since the house was opened last week ago, was presented last Sunday and seems to be one in which Winger, the theatre's art director, plays the leading role. He has designed settings and scenic effects for everything on the program; the motion pictures.

All of the settings are imaginative and, as such, they strike an artistic note that is well to the credit of the man who makes them. It is a pity that, somehow, there seems to be more artistic scenery in the Capitol than in the theatre, and that the entertainment—entertainment that is universal in its appeal—is not so good. The leading role, that of a few of the glowing vari-colored curtains in the settings looked as if they needed ironing.

No longer have we Wayburn's Demitasse Service, a variety of songs in a piano accompaniment, sung three songs in his own artistic way, thereby earning for himself a sincere round of applause. Craig's "Peer Gynt Suite" was not well rendered by the orchestra, but the four episodes in the musical legend were very well set forth scenically. Anita's dance, the fourth episode, was effective, but the ensemble work of the maidens who danced, failed to make an impression, chiefly because they lacked grace for the most part.

The Russian Cathedral Quartette, formerly in "Roxbury," is a delightful musical aggregation, for not only have they all good voices, but they sing and play so well together that they are able to use them most effectively in the Russian songs they render. They sing "A Russian Yuletide." There is also what is known as "A Christmas Fantasy," in which there is some singing and dancing. Pearl Healey is the premier ballerina of the show, and it cannot be taken away from her, she does know how to dance. Lucille Chalfant also warbled one song.

The feature picture is "Hill," in which Marie Dorn is featured. It is a British production directed by Herbert Brenon. But Sam Carroll, the American composer-author, wrote the scenario. The story is highly dramatic and a good one, with surprise ending which, in itself, takes the picture out of the commonplace class. Most of the acting in the role of a French orphan who is adopted by an English nobleman, was interesting, but we do wish there'd be a little more variety of the story on her lips and make-up in general. De Weyer, Lord Chatterton deserves special commendation for his acting. Also Fred Kerr, as a physician, deserves special mention. Others in the cast are Pierre Maistre, Philip De Bos, James Cavan, and Geoffrey Kerr.

The phenomenal motion pictures open consisted of a very interesting Friema Revue and another very good picture called "Weak Hearts and Wild Lovers," and at 10 o'clock, "The War of the Worlds," the War of the Worlds by Carl Laemmle, a short one, is called "Sonny's Dad," in which Tom Wise is featured.

This show will end next Saturday night, a new Wayburn revue being scheduled to open the following day. M. L. A.

**COMPLIMENTS OF THE SURGEON FROM**

**BEN BLACK**

Mgr. Prof. Dept.-Sherman-Clay & Co.  
San Francisco

The address of  
**JOSEPH EVERETT BOWERS**  
is given by John Grove, 30 W. 42 Street,  
New York.

Blutch Cooper Called

**MICKEY  
MARKWOOD**

a "BUM"

The Columbia Amusement Company, sentenced him for the rest of the season with the VICTORY BELLES.

**JACK**

**GLADYS**

**MILTON**

**The Three Gregorys**

IN NOVELTY LAND

Jack Gregory, Owner and Mgr.

Booked Solid Lower Circuit

MULLIN SISTERS present

**THE SIX ROYAL HUSSAR SISTERS**

In a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

DICK BACK AGAIN MAE

**Knowles & White**

In "My Policy" by Al. W. Johnson

Direction: Arthur Klein

**SOUBRETTE AND ARAIAN DANCER AL REEVES**  
**ADA MORSE BIG SHOW**  
Offers entertained for next Season

**HY. JANSEN**

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING STRAIGHT

**BOBBY BURCH**

FRENCH PROLICS

**MARTHA RICHARDS**

INGENUE

Rene Sybil's London Ball

**ED. JORDAN**

LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

**FLORENCE DARLEY**

PRIMA DONNA

STAR AND GARTER SHOW

**Billy Watson Thanks the Columbia Amusement Co. for Booking Jean Bedini's Peek-A-Boo Show at His Orpheum Theatre, Paterson.**

Bedini came in with his full show (no cheating)—like others did—some opened here with 13, 14 and 15 girls. Jean came in here with 22 girls and a company of 50 people, including 2 agents. What was the result? A WEEK BEFORE CHRISTMAS, Jean received for his share \$4,500.00. Mind you, this is in 6 days. That would indicate in the 7-day towns (West) with Sunday a gross of \$9,000.00. So when you cheat in Paterson you are only cheating yourself. So think this over, Brother Managers.

Respectfully yours,

BILLY WATSON,

Owner of the Orpheum Theatre, Paterson, N. J., Playing Columbia Amusement Company Attractions. Also owner of the Lyceum Theatre, Paterson, N. J.

NOTICE—OUR OPPOSITION THIS WEEK WAS AS FOLLOWS

2 terrible snow storms, 3 heavy rainy nights, week before Christmas, no holidays to help us, all stores in town open evenings to 10 P. M., no midnight shows. Elks Minstrels at the Lyceum the last 3 days and they sold out at every performance, and zero weather for 2 days.



**EVERY ARTIST KNOWS**

That in his own little world he is continually surrounded by an ever increasing array of insincerity and jealousy.

**THAT**

in spite of existing conditions, at this one time of the year particularly, even a single genuine expression goes a long way to make his lot, which at best is hard, lighter.

We trust that our humble efforts in the past have helped you, if only a little. We mean to do more and more whenever we can, and shall do all we can—and

WE MEAN IT!

**PUT THESE IN—**  
Your X'MAS "Stock"

**"Now I Know"**

**"Good Night Dearie"**

**"You Didn't Want Me"**  
When You Had Me  
(So Why Do You Want Me Now?)

**"Blues"**  
(My Naughtie Sweetie Gives to Me)

**"Foolin' Round Me"**

**JOS. W. STERN & CO.**

Professional Offices  
Opposite New N. Y. A.

226 West 46th St. New York City  
Boston Chicago Buffalo, Etc.









THE NEW YORK CLIPPER



RANK

ARISH

ERU.

FEATURED IN  
**NED WAYBURN'S REVUE**  
**CAPITOL THEATRE**  
NEW YORK CITY



E. K. LINCOLN

Photo by  
Ira L. Hall

# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 31, 1919

PRICE FIFTEEN CENTS



HARRY COLEMAN

THE NATIONAL THEATRICAL WEEKLY

# WARNING!!

**THIEVES and PIRATES**

and those who live on the efforts of other people's brains, don't imitate, copy or steal any part of

## "DARDANELLA"

The Biggest Musical Hit of the past 20 years.

We give you notice we will prosecute to the fullest extent of the law, criminally and civilly, any infringement on the melody or lyric of "DARDANELLA."

This notification is intended for any one and every one who may infringe or attempt to infringe upon the above song copyrighted by

**McCARTHY & FISHER, Inc.**

224 West 46th St.

New York City

NATHAN BURKAN, Attorney





Copyrighted, 1919, and published weekly by the Clipper Corporation, 1664 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class mail matter under Act of Congress of March 3, 1879.

Founded by  
FRANK QUERN, 1853

NEW YORK, DECEMBER 31, 1919

VOLUME LXVIII—No. 6  
Price, Fifteen Cents, \$5.00 a Year

## PLAN MILLIONAIRE THEATRE FOR FIFTH AVENUE PATRONAGE

**Property Leased Last Week at Corner of 57th Street Will Be Site of \$1,000,000 House, Work on Which Will Begin in March**

Plans for the construction of a millionaire theatre on Fifth avenue, which, it is estimated, will cost more than \$1,000,000, were announced last week, when George Becker, real estate operator and builder, closed a deal whereby he secured a twenty-one year lease with renewal on property at Fifty-seventh street and Fifth avenue.

According to Becker, the new playhouse will be a part of a \$5,000,000, thirty story structure, which will be 400 feet high and have a site area of 16,000 square feet. The theatre, itself, will cover a site of 10,000 square feet and will be built of limestone. Work on construction will start in March, and it is expected that the play house will be finished next September.

The theatre will cover the plot on Fifty-seventh street of the Dutchess Hotel. The arrangement provides for a seating capacity of only 800 persons, arranged on the main floor and in two horseshoe shaped

tiers of boxes above. Each box will measure 6 x 12 and will be closed in. On the orchestra floor, every seat will have two arm rests, instead of one, as in all other theatres, and the space of the seats and aisles will be so planned as to give more than ordinary comfort to patrons.

The stage will be directly opposite the entrance of the theatre, which will be in the North-west corner of the building. Above the theatre will be a concert hall, tea room and buffet for the use of patrons. Becker asserted that this is his first venture in the theatrical field, and that he is in no way connected with any Broadway producing managers. The new house will operate on a straight legitimate policy and will be leased for a term of years to the C. T. Chambers arranged the lease of the property and Mr. Becker will personally supervise the construction.

### ARRESTED AS THIEVES

Two actors, Harry Shelly, thirty years old, of 495 West Forty-sixth street, and Maurice J. Gray, twenty years old, of 519 West Fortieth street, were arrested with two other men last week, alleged to be connected with the hotel robbery gang which has been very active recently. Both were arrested by the Hotel Robbery Squad and are charged with burglary and violation of the Sullivan gun law. The police claim that both had revolvers with them at the time of their arrest.

According to the police, Shelly and Gray have confessed to committing thirty-five robberies in various New York hotels during the past three months.

### KOLB AND BILL NAME SHOW

Star of "The Palace" and "The Broadway" Bill's new offering will be called "Wet and Dry" in a prologue and two acts, and will open in Sacramento and follow at the Liberty Theatre, Oakland, these will play dates in the San Joaquin Valley, working to Los Angeles, where it will play at the Oran Theatre, San Francisco, about Feb. 16 for a four to six weeks, then to the coast to include Ebb and Flow, Tulla Beach, Lavenda Win, May City, Lorenz Gillette, Allen Walker, Hugh Metcalf, Baby Teller, Henry Coats, Reginald Payot, Carl Holstrom and Wilsley Biehl. This piece was tried out on the road under the title of "Let Tommy Do It."

### HAST BRINGING SHOW IN

"Love on Account," a farce comedy in four acts, which will be presented by Walter Hast, at the Greenwich Village Theatre next Monday night. In the cast are the comedians Marion Cadden, Herbert Young, Oliver Smith, Richard Taylor, Marshall Vincent, Marion Manley, Baby Teller, Henry Coats, Reginald Payot, Carl Holstrom and Wilsley Biehl. This piece was tried out on the road under the title of "Let Tommy Do It."

### REGAN SUES URBAN

A Supreme Court action started in 1917 by James B. Regan, owner of the Hotel Knickerbocker, against Joseph Urban, the scenic artist, culminated last week in a judgment being recorded against Urban for \$1,250.00.

In the complaint filed through his attorney, Max D. Steiner, Regan sets forth that on March 19, 1917, he entered into an agreement with Urban under the terms of which the artist was to paint seven canvases to complete the decorations in the Ardenwood Restaurant of the Hotel Knickerbocker. The canvases were to be completed before May 24, 1917. Urban was to receive \$5,000 for his work, and it is alleged by Regan that, between March 27, 1917, and May 24, 1917, he paid the artist \$4,000 in advance; that Urban never finished the job, did not start it, in fact, nor did he refund the money he had received in advance. Urban denied the allegations, for the most part, set forth in the complaint.

The case came on for trial early last April and was settled. Under the terms of the settlement, Urban was to pay \$500 on April 12 and a like sum with interest every month thereafter. Urban failed to pay any of the payments, ten days after the default a judgment for the unpaid balance was entered against him.

The judgment entered last week against Urban represents the unpaid balance since the last default, under the terms of the settlement agreement.

### WOODS SIGNS THEDA BARA

Theda Bara, world renowned motion picture vamp, who recently severed her connection with the William Fox film interests, it being reported that she asked for a weekly salary of \$5,000 to renew her contract with Fox, is about to make her debut in the spoken drama under the management of A. H. Woods. It was announced last week that the actress had completed negotiations with Woods for her dramatic debut in a new play from the pen of G. V. Hobart.

Woods will produce the play early next year and besides being featured in it, the entire motion picture star will be substantially interested in the production. Woods, it is said, guaranteeing her every week salary of \$1,000 during the run of the play. Several other plays under the same arrangement will be produced.

### "ZIP GOES A MILLION" CLOSÉS

Following several weeks' run on the road, the Broadway production of "Zip Goes a Million," was called in from Washington last Saturday and closed for good last week. During the time the piece is off, the book will be entirely rewritten and a number of new songs added.

### OPERA CO. OPENS IN FRISCO

SAN FRANCISCO, Dec. 27.—The Florence Grand Opera Company opened its season at the Alhambra Theatre last week offering "La Gioconda." In the cast were the famous Elsie Hamilton, Hamilton La Ancho, De Gregorio Bonoli, Corral and others. Eugenio Finelli is conducting.

### "WAYFARER" DOES \$70,000

The receipts for the present season of "The Wayfarer" for the last week topped the \$70,000 mark.

### HERD SUES CARR

Anderson T. Herd, the shipping magnate who backed "The Better" Ole and more recently "The Lady in Red," is suing Alex. Carr in the Ninth District Municipal Court. He is seeking to recover \$1,000, which sum, and more, he says he advanced to Carr last August, accepting a note made payable on demand from the actor.

The present suit follows in the wake of negotiations had between the litigants last Summer, when Herd had practically agreed to become financially interested in a new play that Carr, was to produce. The piece is a three-act comedy drama called "The Penny Showman," written by Ben Arkow, A corporation, with a capitalization of \$50,000 was organized by H. J. and P. M. Goldsmith. Herd's attorneys, and Herd was to have received at least fifty per cent of the capital stock.

However, the negotiations between Herd and Carr finally fell through, it being said that Carr's failure to keep appointments for conferences with Herd had something to do with it.

While the negotiations were pending, it is said that Herd advanced various sums of money to Carr, the latter handing over his note for \$1,000 payable on demand to Herd as security. It is on this alleged note that Herd is now seeking to recover. Incidentally, it was reported last week that, after Herd dropped out of the theatrical transaction with Carr, Wilmer and Anderson were to produce the play, but they could not come to terms with Carr.

### SOUTHWEST OPEN TO SHOWS

HOT SPRINGS, Ark., Dec. 26.—A recent report that this section of the country is closed to road shows, has been found to be untrue. In this city, the Auditorium Theatre plays road attractions, musicals, and any other kind of good feature. Little Rock, Texarkana, Shreveport, Helena, Ark.; First, Second, Clarksville, and other towns through Missouri and Texas have houses playing road attractions.

In Florida, a number of the company towns through Missouri and Texas have houses playing road attractions.

"JANE" CLOSÉS ON ROAD  
Because of the bad business conditions in the northwest, Comstock and Gert, last week ordered "Leave It to Jane" to cancel the tour of the company.

The company closed at Monroa, La., and arrived in town a week later. According to members of the company business was actually so poor, through southwestern territory, that at some one night almost all the company would consider less than expenses.

### WOODS GETS ANOTHER HOUSE

A. H. Woods has acquired the Cort Theatre in Atlantic City, and will re-name it "The Liberty." Starting next season, the theatre will be used for the majority of the performing performances of Woods' productions.

### SAVAGE TO DO REVIVAL

A revival of the comic opera, "Woodland," will be staged by Henry W. Savage, beginning in a few days, and running for several months for the purpose of making it a Broadway production. The cast is now being engaged.

### NEW ONE OPENS ON CAST

SAN DIEGO, Cal., Dec. 26.—"Two Fair or Better" is the title of a new play presented at the Strand Theatre here by Virginia Brissac and her company. The play was written by H. Austin Adams, who wrote "Captain Shook." It is a farce comedy in three acts, produced under the direction of Ferdinand Munier.

In the cast are Virginia Brissac, Nellie Blanchard, Marjorie Bennett, Eddie Lawrence, Brady Kline, Fred Raymond, Jr., Maxine Isabelle Flood and Ferdinand Munier.

### MAUD FULTON ENGAGEMENT OFF

SAUL FRANCISCO, Dec. 27.—It is reported that the Maud Fulton-Fredrick Greenwood marriage engagement is broken. Miss Fulton states that she is going to New York alone, to live as "anybody's" mistress, my residence there imperative. Furthermore that I have nothing to say.

Bumby says it was Greenwood that broke the engagement because Miss Fulton had written a play taking his proposal as this theme.

### CHURCH PUTS IN JAZZ

DEVELOP Dec. 26.—A negro jazz band will be installed in the Grace Methodist Episcopal Church here. Rev. G. S. Lakeland, the pastor, is doing this in an effort to wake up his congregation.

In making this announcement, Her. Lakeland said that the jazz music woke up France he couldn't see why it shouldn't wake up his church.

### FITTING FRANCES STARR

PHILADELPHIA, Dec. 26.—David Belasco last week left his Times Square sanctum and journeyed to this city to consult Frances Starr about a new play he has in view for her when the public tires of "Tiger Tiger."

## SANTA CLAUS VISITS THEATRE FOLK EVERYWHERE

From Broadway, to Actor's Fund, Home on Staten Island, He Drops in and Distributes Goud Cheer and Presents Everywhere

Santa Claus stole enough time from the fireplaces in the homes of good little children on Christmas Eve and Christmas Day to walk around to the back entrances of many of the Broadway theatres and spread the spirit of Christmas behind the footlights. He got right past the stern old stage doorman, and to actors who know the look of a home Christmas, he gave little informal parties on the stage after the night's performance.

Of course, if Santa had been forced to pay a premium and a tax to gain his entrance, the story might have been otherwise. But he seems to be able to get in without and even to the point where they say you can't get a seat for love or money—there was old St. Nick. F. Ray Comstock and John Philipson were there, so that they could entertain the 300 members of their company with an informal supper and dance, which was called "Xmas" gathering, where every one got a present from a big Christmas tree with candles, and candy canes and bon-bons, and paper hats and tinsel, and everything. McKellar played the role of Santa Claus, while Dorothy Dalton was real fairly sweet and gave pretty presents to all the good little boys and girls who had good behavior tickets in "Applesauce." Then the company adjourned to a small ballroom in the theatre, where the best girls were headed off at a party by Mr. and Mrs. Michael Ploke, Virginia McDonald, one of the girls, had "Irene" of the Vanderbilt Theatre, the "Charm" girls hung up their silk stockings, and Jack Gleason had Santa drop \$25 in \$500 of them. The girls were given enough little gifts to sing at the girls' Frolic last week. In each stocking was also an invitation to be a dinner guest of the Friars next Saturday, when the girls won't be asked to sing, but to look pretty, smile and eat. That was all at the Vanderbilt. There was ice cream, lemonade, cake, peanuts and all kinds of good things, and the girls were right from the temptations. Santa took them all back stage and they went home loaded down with a kind of wonderful thing, which was which Edith Day and her associates had given them.

They passed the Hippodrome on Christmas Day, you saw that gayly lighted tree that stood in front of the Sixth avenue theatre, and, at the Hippodrome, there was a gift from John Philip Sousa, was brought up to the stage and all the performers, who were and attendants made merry around it, while Santa came in on an elephant. "Cousin there ain't no reindeer at the Hippodrome."

Bessie McCoy Davis and other members of the Greenwich Follies company shipped \$500 of them to the Santa Claus Association to buy toys for children that Santa might otherwise have failed to forget.

Elaine Jaudin was named to sing with Elaine after the Xmas are show and, when they thought of their last year's Christmas ornaments, they just danced and ate more.

When you get to be an Ethel Barrymore, you can tell the management something about it, and, at the Hippodrome, they found the Empire Theatre dark, so that the star could pass the day at home with her children.

Dorothy Donnelly, author of "Forbidden," was a little female Santa Claus when she came to the Hippodrome to see the "Forbidden" company with pretty holy wreaths.

In "Miss Milliana," Marie Sewall, a celebrated poet, was singled out by St. Nick when twenty soldiers, returned from over-

seas, called upon her at the theatre to give her a surprise party, which they remembered how she had cheered them up as a "Jailer in France."

Helen McKellar received a Christmas present when, on Christmas night, her name was flashed in electric lights for the first time in front of the Forty-eighth Street Theatre, where she is now the featured player.

Charles Dillingham gave Brenna Durgo a bonus in gold coin for recently filling in as understudy, the role of "Apple Blossom." So Miss Durgo had a mighty merry Christmas.

Christmas presents were distributed to the children at the Capitol by Mabel Norstrom when more than 3,000 youngsters from institutions for orphans and cripples attended a special performance.

John Charles Thomas, who is chief waiter in "Applesauce," is a Christmas Eve diner at his studio in Greenwich Village, to Joseph Cawthorne, who is chief waiter in "Applesauce," Percival Knight, Roy Atwell, R. H. Burnside, George Parsons, Edwin Hamford, Jack Hamard, Ernest Torrence, Frank Craven, Jerome Kern, Victor Jacoby, William Le Baron and William M. Daly.

Every elevator man on Broadway. Every elevator man to the one who runs the little elevator to Al Teller, who is the elevator man to the "steenth floor of the Candler building, seemed to be milling with a smile the night of the Frolic.

Santa seemed to be everywhere. With true holiday spirit prevailing, Christmas Eve, December 24, at the West New Brighton, Staten Island, was marked by two days of continuous festivities, in which the score or more aged players were joined by more than five hundred members of the Theatre Assembly in celebrating.

Early Christmas morning, gathered in the drawing room of the old manor house, the little band of aged players, who make their residence at the home, enacted a sketch, filled with all the tender moments and humor of age, as they stood in the doorway, with a half childish look of expectancy written on their wrinkled faces, they made a picture, that only Charles Dickens or a Washington Irving could describe.

In one corner of the great sunny room was a Christmas tree, beneath which was heaped the presents of the Theatre Assembly. And with a rush they made for it. Vows of secrecy, as they stood in the feverish impatience, they sought out their packages. Here and there was to be seen a tearful eye, but over all, the holiday spirit prevailed.

There were presents for all. For the featured players of the Theatre Assembly and a hundred and one little go-gaws, that slipped the eye and made the fair heart ache. For the men there were cigars, pipes, tobacco and other masculine little contents, dear to the heart of every male. None were forgotten, and all were taken in with a smile.

On the day following, more than five hundred members of the Theatre Assembly journeyed out to the home, where they were the guests of the actor-folks residing there. With their own hands they made quantity of good things to eat and numerous presents.

Upon their arrival, they were greeted by their hosts and hostesses with hospitality that rivaled the famous Kentucky brand. The holiday atmosphere filled the old manor.

For the edification of the guests, a program, arranged by Mrs. J. Christopher Marks, president of the Assembly, was presented in the drawing room, in which members of the Junior Art Society and the Ladies' Choral were the principal figures.

The program started with a speech of welcome by F. F. Mackay, chairman of the Fund executive committee, followed by the presentation of a dramatic recreation, of some of the famous roles created by the Theatre Assembly. A long-aided minstrel, contributed some old songs and tunes on his banjo. Other speakers were Ralph Bala, Jack McDermore and Milton Nobles, both members of the Fund executive committee.

Among the residents of the home who took part in the celebration were Charles A. Morris, Samuel K. Chester, Mrs. and L. O. Hart, Jennie Parker, May Preston, C. J. Burbridge, William Gilbert, Ben Graham, Fred Russell, Mrs. W. T. Stephens, Wilfred Wagner, Mrs. and Mr. W. C. Miller, Mrs. Alice Adams, John H. Haynes, E. A. Locke, John A. Brown, Mrs. E. Kahn, Zittelle, Frank, Leon John Vincent, Mrs. and Mr. Leslie Goss, Virginia Buchanan, Jack F. Foster, Mrs. Annie Corder, William Payne, May Wilkes and Ada Morton.

### WEE'S SHOW GETS OVER

PHILADELPHIA, Dec. 25.—"The Little Shepherd of Kingdom Come," dramatized by Frederick A. Goss, from John Fox, Jr.'s novel of the same name, was presented here last Monday night for the first time at the Lyric Theatre.

Although the story is not altogether new to Broadway, the version gives some new highlights on the familiar tale, and, in some respects, is superior to that which has been told by William Teller, in addition to being an author, is also an actor, and his familiarity with the story and the play was undoubtedly helped him to make this a remarkably convincing and pretty stage story.

It is the story of a boy, Henry, in Kentucky. The Little Shepherd is a waif who knows nothing of his birth or parents, and he wanders from door to door, seeking shelter and spreading the gospel of love and the golden rule. He meets Melissy, a child of nature, and the two fall in love. They are separated when the Civil War breaks out and the Little Shepherd goes to fight with the Northern armies.

Melissy awaits his return and, in the meantime, she is married. In the meantime, the lad's identity has been discovered and he comes into his own when a wedding is celebrated.

The entire cast is well balanced. George Simpson, in the title, gives a convincing performance. The brightest spot in the cast is Dorothy Dunn, as Melissy. She is vivacious and very natural in the role of the little girl.

### HURT IN TRAIN COLLISION

BALTIMORE, Dec. 27.—While en route with the "Business Before Pleasure" company from Rochester, Minn., to Baltimore, Bud Schaffer, who plays the role of Al Potash in the company, sustained an injured foot, as the result of a head-on collision with a freight train. His injury, which is also in the company, received several bruises on her shoulder.

Cecilia Little, Schaffer's wife, who appears as the vampire in the company, escaped uninjured. Schaffer and his wife are spending their lay-off in Chicago.

### SUBURB "GAITIES" RE-OPEN

BALTIMORE, Dec. 30.—"The Suburban Gaities," which was closed recently to be recast and fixed up, opened here tonight. In the new cast are Jack Norcross, Cecil Little, Schaffer, and Ernest Burt, Ted Lorraine, Al Shays, White & Clayton, Klein Blum, Ben Meroff, Marjorie, and the new cast includes the Theatre Georgia. Sam Critcherson, William McKinley, Toddy Tapan and Helen Armstrong. The new cast includes Meroff, Betty Field and Florence Elmore.

### HERBERT PIECE GOES WELL

PROVIDENCE, Dec. 23.—"My Golden Girl," which had its premiere at the Opera House in the last week, in its unequalled success, Victor Herbert, who wrote the score, conducted the orchestra at the present performance. The play, which is fully up to the standard of Herbert melodies. Besides, the book, written by Herbert and his collaborator, is a really bright lida and comedy aplenty. The "chords, besides being youthful and full of life, are also well balanced and capable. The settings are all in good taste. In fact, "My Golden Girl" is a masterpiece to make up a successful musical comedy.

A disaffected young couple, determined to divorce each other, furnish the plot. Both have lavished the new objects of their affections to come down to visit them at their new Long Island home. Both lovers arrive; also the respective lawyers. But the best laid plans of mice, men and profligate divorcees often go astray. In this case, the two young visitors fall in love with each other, whereupon the young couple patch up their existing romance.

The leads are taken by Robert Emmett Keane, who plays the part of the young man, and John Sparks, in the role of one of the lawyers, supplies most of the comedy and introduces a few fresh to the musical comedy stage. Helen Bolton and George Trabant take the roles of the young couple, furnish the plot, and acting honors are even.

The song list of the show is by Guy Hoffman, who wrote the music, and Miss Arnold and later by Miss Bolton. Other numbers that the audience seemed particularly to enjoy were "Dance and Joie," in "Venice" and "Ragtime Turpichers."

For the first time, in the role of a maid, made a lot out of a small part. Excellent dancing was introduced by Evelyn Cavanaugh, who danced the part of a girl introduced under the management of Harry Nardell.

### TROUBLE OVER OSCAR'S FUNERAL

That the funeral expenses connected with the interment of the late Oscar Hammerstein, who died last week, were so great, that last week when Surrogate Cobleson took under advisement a motion made by Arthur Hammerstein, the late impresario's son, to direct the widow to repay him the money he says he laid out at her request. The widow, Mrs. Emma Swift Hammerstein, the sole legatee, and executrix under the will, requested Arthur Hammerstein to pay the expenses. She had promised and promised to repay him when she realized money from the estate. Now, Arthur Hammerstein, the late impresario's son, filed through House, Grossman and Vorhaus, his attorneys, has collected money from rents and the sale of personal property belonging to the estate in excess of the money he claims he laid out for her expenses.

Mrs. Hammerstein, through her attorney, David Nisberger, while admitting that she had promised to repay him, stated that he was not authorized to spend the large amount: that the burial cost.

Attached to Arthur Hammerstein's petition is an itemized statement of the money he laid out. The largest single item is \$3,200, paid for a new plot in Woodlawn Cemetery. The cashet cost \$185; he agrees to refund the balance of \$100 was paid to the Rev. Dr. Joseph Silverman for conducting the services.

### HARRY COLEMAN

Harry Coleman, whose picture appears on the cover, is the star of the "Kissed on the Forehead," which is playing at the New York Theatre. He will sever his connection with James E. Cooper's management at the end of the season. Coleman has been with Coleman in given as one reason and a Broadway show is another. A certain number of the "Kissed on the Forehead" place he signed with Cooper three years ago, with the result that Coleman, it is said, will be in a Broadway picture next October.





## ASK RECEIVER FOR TWO BIG BROADWAY RESTAURANTS

Ted Lewis and Jack Lenigan Want Court to Compel Paul Salvin, Jimmy Thompson and Gil Boag to Give Them an Accounting

A tale of "getting in" and also "getting out" was revealed in the Supreme Court last week following the filing of papers in a suit for an accounting brought by Jack Lenigan and Ted Lewis against Paul Salvin, Jimmy Thompson and Gil Boag. The plaintiffs claim that they are partners with the defendants in the control of the Montmartre and Bal Tabarin restaurants, and have made a motion for the appointment of a receiver to conserve their alleged interests pending the final outcome of the suit.

A voluminous collection of affidavits and counter-affidavits figure in the proceedings, wherein is set forth a tale of "gold mine" restaurant acquisition that will surely live long in the memory of the old "John" and the youngest "gold digger."

It is to be gathered from the worthy memorabilia on file that, in the beginning, which means while the Shuberts were running the premises at the Winter Garden building up to November, 1918, there was nothing there which could well effect the theatrical managers' interest.

But, according to the affidavit of Jack Lenigan, erstwhile purveyor of expensive food and drink to the Shuberts, he conceived the idea of reopening the restaurants. The Shuberts had closed down and running them in partnership with Ted Lewis. In November, 1918, Lewis and Lenigan, as the subject to Lewis after the latter had told him he was going to quit at Hector's, Lewis had had the idea of reopening the band. Lewis liked the idea of becoming a Broadway restaurant magnate, and it was then that he turned to Lenigan, to negotiate for the restaurants.

Together they visited Ed. Davidow, the Shuberts' brother-in-law, and discussed the matter of reating the Winter Garden premises was discussed. Then, Lenigan avers, Davidow told them he would speak to Lee Shubert about the proposition; that he spoke to Lee Shubert and that a few days later Davidow and Lenigan called on Ben Mallan at the Shubert offices.

According to Lenigan, sets forth that Mallan, acting under instructions from Lee Shubert, told them that they should hire themselves to the office of Attorney Jacob Klein for the purpose of securing the corporation under which to take over the restaurants. They visited Klein, instructed him to organize a corporation with a capitalization of \$50,000, but, because of subsequent events, there was no necessity for the corporation.

The affidavit then goes on to tell how Salvin sent for Lenigan one day while he was in the office of Attorney Klein, after telling him that he should have called himself (Salvin) first, about going into a restaurant business. Lenigan says that he agreed to take Salvin, and that Salvin, with Lenigan's consent, declared Jimmy Thompson and Gil Boag in.

"I want to keep Hector of Broadway if it costs me \$10,000," Lenigan reports Salvin as saying. Salvin also objected to Ted Lewis being declared in Lenigan's affidavit, but, finally, it was arranged that they should all become interested.

The arrangement was then entered into with Lee Shubert, under the terms of which the Shuberts were to receive 10 per cent on all moneys realized from the sale of liquor and 15 per cent on the food sold, which was to be in payment of rental. Lenigan says when Salvin said that "we got out of it," he was going to be signed he declared, "This is the worst piece of paper I have ever read; but that's what we got out of—we had got to sign it or not take the place." At this point the affidavit also recites that Sal-

vin "called the Shuberts burglars and told them to get out of the place."

A year ago last Christmas eve, both restaurants were auspiciously opened and Lenigan and Lewis were the featured element in the restaurants. The business paid from the very beginning, Lenigan avers, but Salvin took sick and went to Battle Creek, Mich., for his health, remaining there several months. While he was away, Lenigan and Lewis drew a total of \$4,000 between them from the profits of the business. Lenigan says that no accounts of the profits were rendered to him and Salvin, and that he demanded an accounting, but that he saw the daily totals indicated on the cash register and also, occasionally, glanced at the books.

Lenigan says that the restaurants took in upwards of \$80,000 each month from December to the latter part of May, when the place closed for the summer season. Lenigan says that in June, 1919, he continued taking in the same amount each month, and during the summer the sale of liquor in the theatre below the restaurants was more than \$200 weekly. He also says that he found the sum of \$64,000 in the hands of Salvin and Thompson, and that, upon investigation, he found that a check for \$8,000, payable to Renee Lee, was cashed by Salvin, and that \$27,000 had been taken out of the restaurants' receipts and paid over to the defendants. Lenigan says that Salvin bought for the Little Club, which Salvin, Thompson and Boag took over from the Shuberts.

Lenigan says that from the time the Montmartre and Bal Tabarin were opened in December, 1918, to the time the places closed in June, 1919, the total of upwards of \$350,000, and that he knows that the expenses for conducting the business did not amount to 20 per cent. of the gross business done in the restaurants.

The affidavit states that Lenigan and Lewis received a total of \$120,000 between them in settlement of any claim they might have, both against the Shuberts, and which it is now claimed are invalid because Lenigan and Lewis say they did not know they were signing away their alleged interest in the business.

The affidavit of Lewis practically substantiated that of Lenigan, except that Lewis also avers that a year ago last December he was approached with an offer to sell the Shubert restaurants, which offer he says he declined.

After denying that Lenigan or Lewis were partners with the Montmartre or Bal Tabarin, and that Thompson ever has been or is a partner with him in the business, Lewis says that he has a share of \$200,000 above all debts and liabilities and that no receiverhip is necessary, as he is a thoroughly responsible individual.

Others who have submitted affidavits in connection with the case are Ben Mallan, who claims that he never had any dealing with Lenigan and Lewis; Ben Mallan, who denies having been a partner in the restaurants, and Jacob Klein, the lawyer, who denies that he was asked to draw papers for the Shuberts.

Benjamin Cohen avers that Lenigan and Lewis asked for \$15,000 for getting the Shubert restaurants back, but that he got them to accept \$12,000.

Griffiths, Sarisky and Content appear as attorneys for Lewis and Lenigan, and Wentworth, Lowenstein and Stern are defending the action.

**"DERE MABEL" REHEARSING**  
"Dere Mabel" was put into rehearsal early this week by Marc Klaw.

### LONG NOT LEAVING SHUBERTS

Ralph Long is not going to ally himself with Charles B. Dillingham, after all. It was reported at this office last week that he reported he will return to the Shubert fold, but it is now known that he is not. Long is reported to be approximately \$15,000. This salary is just double what he received as general manager of the Shubert enterprises before his resignation several weeks ago.

Long, following his break with the Shuberts, which resulted from the stand he took in favor of the Shuberts, is now, it is said, against Jack Shubert, received an offer from Dillingham to become house manager of the Globe Theatre. He was offered a salary of \$10,000 a year, a most munificent salary for such a position when it is considered that a few house managers in this city receive more than \$100 a week for their services. At the Globe Theatre, however, which is considered one of the ultra houses of this city, the position of house manager entails more than a mere supervision of the theatre, the holder must have a knowledge of booking and booking conditions.

Long, it was learned, tentatively accepted the offer made him by Dillingham, being prompted in this acceptance by the fact that Dillingham is in the theatre. Long, it is said, is a friend of the late Bringer and Ziegfeld, bids fair to become a national producing figure, in which event Long felt that he had much to hope for in the way of sharing this success. And, had he accepted the position at the Globe made him by Dillingham, he would have been in a position to do so. Matthews, Long would have entered upon his managerial duties on Monday of this week.

But he changed his mind and, it is reported, he heeded the call of the Shuberts, with whom he has been associated during the past few years. Long, it is said, Shubert call, besides echoing a salary that is reported to be \$5,000 more than Dillingham offered him, also offered him a salary which increased his salary two fold. For it is reported that Long's salary with the Shuberts before his resignation was \$7,500 a year.

This fact, Dillingham has chosen nobody to replace him, and Matthews' resignation, although several individuals well known in the theatrical world are being considered for the position. Henry L. Young, treasurer at the Globe, and considered one of Dillingham's most loyal and trusted associates is taking care of the house, while, at the same time, attending to his box office duties.

### WARNED ABOUT BILL POSTING

Six theatrical men were summoned to court last week by Chief Magistrate McAdoo on account of their alleged participation in a campaign against the National Highways Protection Act. The association, through its attorney, E. K. Matthews, alleged that the men summoned had caused the posting of signs on the subway kiosks, telegraph poles and other prominent places theatrical posters and announcements.

The men who responded to the "John Doe" summons were: Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant; Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant; Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant; Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant; Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant; Charles B. Dillingham, who appeared before Chief Magistrate McAdoo as a defendant.

In court, Magistrate McAdoo told the defendants that they had violated the act of 1915, State of New York, the penalty is a fine of from \$2 to \$25, or ten days in jail, or both. The act is designed to protect the association's treasury, he announced that a written warning not to violate the law had been sent to each of the defendants, and billposters, following which he adjourned the hearing until February 3.

### COLLIER OPENS JAN. 12

William Collier will open in his new vehicle, "The Hotentote," January 12.

### "NIGHT BOAT" HEAVENS ANCHOR

Backroom, Md., Dec. 30.—"The Night Boat" (Chas. Groody's musical comedy production, which gives its premiere at the Academy of Music last night with a cast of several leading players, including Jack Hazzard, Louis Groody, Hal Skelly, Stella Hoban, Ernest Torrence and that marvelous troupe of comedians, Hansford Wilson, will be the leading play of the season, which has been written by Alan Caldwell from a farce on the wayward husband and his trip on the night boat from New York to Albany. It is a beautifully staged and well produced production, having through the Dillingham staff of good taste.

The farce, however, is based on an old idea which is not presented in a particularly new way. Nor is it impressively funny. And it scarcely balances the spontaneity of the best and the excellent leads. It tells of Bob White, who becomes captain of one of the night boats running from New York to Albany so that he can get away from his mother-in-law. There is a collision, and Capt. Robert White is so battered with blows from home as to be \$5,000, but the mother-in-law is still suspicious of this job that takes her daughter's husband away from home so many nights each week.

Just then another Captain Robert White appears and declares it clear that it is the only Robert White who is captaining a boat up the Hudson. The muddle grows even more involved. And Bob White decides to have one more trip up the Hudson with the latest subject of his flirtations.

He goes on the same boat and find out whether or not he is the captain or a passenger. The boat scene gives the second act a particularly smart setting, and the yacht scene, which follows, is one of the most attractive of the entire comedy. The third act finds the mother-in-law and her daughter nearly everybody but the mother-in-law happy and forgiven.

The play is not only never more at home than in Louis Dillingham as Bob White finds himself. Eugene Groody's magnetic presence gives much life and distinction to her. The play is a comedy, and is well acted by Hal Skelly, Stella Hoban, Ernest Torrence, who have voices well suited to the musical entertainment. The Casino brothers have an especially fine dance number.

### OPERA COMPANY STRANDS

BALTIMORE, Dec. 25.—Santas Claus, or some other telephone number, has a full title cheer called money, having failed to arrive here today, the Manhattan Grand Opera Company has decided to cancel its engagement at the Lyric Theatre, ceased functioning as such, and the various members of the company are now here stranded.

However, despite the repeated promises that the telephone number, Santa Claus, financial striver (sometimes spelled in a more simplified manner) would arrive, the company has decided to cancel its engagement for tomorrow, at which the following players are expected to appear: Riccardo Martin, Odia Bressi, Giorgio Politi, Marie Louise Richard, Placide Fournier, and the company. The company, which was to have been the first to take the entire company back to New York, where their operative hopes first took root, is now in the city of New York, some of them say they hope to collect the full back salary due them.

At the office of Mark Bryon, Jr., here, on the sixth floor of the New Amsterdam Hotel, where the company had its room in the city, it was stated that he had not been seen in the office since the opera house he managed "blew up" in Baltimore.

### JEROME WITH WATERSON

William Jerome has joined the writing staff of the Waterston, Berlin & Snyder Co.



## MOSS FORMING COMBINE WITH MASTBAUM

### PLANS EXPANSION OF CIRCUIT

That B. S. Moss and Jules Mastbaum, of Philadelphia, are considering a combination to take over a chain of theatres running a combined vaudeville and motion picture policy became known early this week. In fact, Moss and Mastbaum are now making a tour of eastern Pennsylvania, looking over houses.

Just what theatres are being considered could not be ascertained, but it is possible that the Sablosky and McQuirk string will be among those taken over. These include about ten theatres in Philadelphia, which play split-week vaudeville of five acts of a fairly high class, all of which are now booked by the Moss offices.

Moss has been ambitious to extend his vaudeville chain of houses for some time, and a combination with Mastbaum will, in all probability, be the means to this end. About a year ago, the Famous Players and Moss made a deal whereby the film people were to take over his houses and screen their features there after they had played the Rialto and Rivoli. But this deal fell through when, it is said, Marcus Loew, whose business with the Famous Players amounted to more than \$600,000 a year, objected on the grounds that he was promoting a first run of P. pictures after they had been shown at the two down town theatres.

It was at that time Moss has been seeking to expand. Rumors have been frequently current that he was contemplating the purchase of more theatres, but little credence was given to the reports owing to the amount of money that would have been required for such a move. However, Moss, in partnership with Mastbaum, could take over a chain of houses for a reasonable outlay and would be in an advantageous position to book them by reason of their proximity to the Philadelphia houses that he now owns. Mastbaum has a large financial interest in all these theatres.

If the Moss-Mastbaum combination goes through, it will probably start with a chain of Philadelphia and eastern Pennsylvania theatres in conjunction with the New York houses and will expand to other eastern points as fast as its normal growth will permit.

Moss is expected back in the city at the end of the week, and it is anticipated that by then the combination will have been consummated.

### LEAVES 'OVERSEAS REVEUE'

SAN FRANCISCO, Dec. 26.—Tom McGuire has left the cast of Will Morrice and Elizabeth Brice's "Overseas Reveue," playing the Orpheum Circuit. He closed at Fresno, Francis Town, who, for the past year, has been a member of the Columbia Musical Comedy Company, of Oakland, will step into McGuire's role in Los Angeles.

### LOEW NAMES B'DWAY HOUSE

The vaudeville house that Marcus Loew is building on the corner of Post and Fifth street and Broadway has already received its christening. It will be known as Loew's State Theatre.

### ELTINGE CARRYING 186 GOWNS

SAN FRANCISCO, Dec. 29.—Julian Eltinge is carrying 186 gowns with him on his tour of the coast. Many of them were made in San Francisco.

### NEW HAVEN NEW ACTS

The Althorns have in rehearsal under the working title of "Pliers" a musical comedy in three scenes, the name of which, in probability, will be changed to "Oh, Mabel." The book and lyrics are by Jack Arnold. The musical numbers are being staged by Elmer Floyd. In the cast will be seen Ted Roberts, Eddie Lawrence, Elaine Poinette, Margaret De Vore, Jed Dunn and Billie Cooper, with a large chorus.

McCarthy and Fay, who starred for several seasons in vaudeville in "Suicide Garden," by Herbert Moore, are now breaking in a new vehicle, working in full stage with an elaborate special act. The act is by George Wells, a New York newspaperman, and is being booked by M. S. Benham.

Billie Seabury, the dancer, is heading a new act which is ready for a break. Supporting him are six girls and a pianist. The act is on the order of the William Rock act, although Seabury's vehicle includes more dancing.

The Marty Brooks Song and Dance Revue, with five men and two girls, will open this week on the Keith circuit, out of town. The act features Hite and Reflow, with George Stone, Manny Smith and others.

Mattie Cheate, who has been playing the two-day for several seasons in "Two-acts," will now return to vaudeville in a new playlet, supported by a cast of two.

Bedford and Armitage will present a new act, a short playlet, supported by Joan Vernon, called "The Girl from Tokyo," and written by Allan Spencer Tenney.

Ray Square, formerly of "Mopoke Orlando, Jr." show, and Bert Dixon, the song writer, have teamed up and will open shortly in a new act.

Cynthia Kollege, formerly with "Fio, Fio" and "Katakiki," and Frank Bernard, of "Fifty-Fifty," are rehearsing a new vaudeville act.

"Wopology" is the name of a new act which is the vehicle of Pinto, Beck and Boyla. It will open in vaudeville next week.

Ralph Trois and Billy O'Brien, a new Italian act, with special sets, called "Uno Me and Co."

Joe Martin, of Martin and Carson, will open shortly in a new act.

Cynthia Kollege, formerly with "Fio, Fio" and "Katakiki," and Frank Bernard, of "Fifty-Fifty," are rehearsing a new vaudeville act.

"Wopology" is the name of a new act which is the vehicle of Pinto, Beck and Boyla. It will open in vaudeville next week.

Ralph Trois and Billy O'Brien, a new Italian act, with special sets, called "Uno Me and Co."

Joe Martin, of Martin and Carson, will open shortly in a new act.

Cynthia Kollege, formerly with "Fio, Fio" and "Katakiki," and Frank Bernard, of "Fifty-Fifty," are rehearsing a new vaudeville act.

"Wopology" is the name of a new act which is the vehicle of Pinto, Beck and Boyla. It will open in vaudeville next week.

Ralph Trois and Billy O'Brien, a new Italian act, with special sets, called "Uno Me and Co."

Joe Martin, of Martin and Carson, will open shortly in a new act.

Cynthia Kollege, formerly with "Fio, Fio" and "Katakiki," and Frank Bernard, of "Fifty-Fifty," are rehearsing a new vaudeville act.

"Wopology" is the name of a new act which is the vehicle of Pinto, Beck and Boyla. It will open in vaudeville next week.

## SENT TO PRISON FOR STEALING COAT

### TOOK IT FROM STORE WINDOW

PORT WILLIAM, Canada, Dec. 27.—Convicted of the theft of a fur coat valued at \$336, taken from a local store several weeks ago, Harry Weber and Mrs. Cecilia Weber, were last week sentenced to two years' imprisonment in the Stone Mountain Penitentiary by Judge O'Leary. Shirley Weber and Dolly La Salle were allowed to go suspended sentence, providing they immediately left this country.

According to the local authorities, the performers arrived here several weeks ago and were killed to appear in "Dancing a la Carte." The day of their arrival, one of the women members of the act is alleged to have taken the coat from a local store, while others in the party engaged the clerk in conversation. It is said that she took the coat, valued at \$336, from the model form and replaced it with one from a nearby table, then returned to the store. Another clerk in the store noticed the woman leaving, and notified the manager, who immediately telephoned the police.

The police, after tracing down a box bought by Weber, in which it is stated, he later returned, immediately presented the coat, which the coat had been mailed by the latter from the post office, where he had insured it for \$100.

### BECK GIVES XMAS PARTY

MAX GRUBER, Dec. 27.—Martin Beck, managing director of the Orpheum Circuit, who is here speeding up the work of the new \$750,000 Orpheum building, entertained a "Xmas" party at the Orpheum and Palace theatres on Christmas day, with a dinner and dance on the stage of the Palace Theatre.

### NAUGHTACK HOUSE REOPENS

NAUGHTACK, Conn., Dec. 27.—The Rialto Theatre, this city, which has been closed for a period of three weeks, during which time it has undergone repairs and redecoration, reopened on Monday the 29th, with a split week vaudeville policy of four acts and features.

### WIRE-WALKER FRAMING ACT

SAN FRANCISCO, Dec. 27.—Perry Oliver, the tight-wire walker, has returned from overseas and will begin training shortly before breaking in a new act. He has had a number of offers to play his quartet of wire-walkers, known as the Four Olivers.

### CLIFFORD AND WALLACE TEAM UP

Jack Clifford, who was last seen here in vaudeville with Evelyn Nesbit, is preparing a new act in which he will appear with Evelyn. The act is being produced by James Madison is writing the act, which will consist of singing, dancing and some novelty.

### CARTER SAILS DEC. 31ST

SAN FRANCISCO, Dec. 27.—Carter, the magician, will sail for the Orient, starting a world's tour, on Dec. 31 on the Matson steamer, after several disappointments in securing passage.

He will take a company of twelve people with him.

### FULTON CONCERTS END

The Sunday night concerts at the Fulton Theatre, inaugurated last week, were abandoned after the first Sunday night. The management will discontinue the concerts made it impossible to do business.

### SOPHIE MAY PLAY FOR LOEW

Sophie Tucker and her new act, which she showed at the Colonial Theatre a few weeks ago, will not be seen on the Keith circuit, due to a difference of opinion regarding the act's value.

Miss Tucker asked \$2,000 for the act, but the managers of the Keith circuit, with the Marcus Loew office. The salary offered for the hour of \$1,000 was not to be all that Miss Tucker asked, and on Monday she was considering accepting a route. Miss Tucker considers the act, but she has never presented, and spent nearly \$5,000 in preparing it for a showing.

### FASHION FROLIC ENDS

On Saturday night, the Parisian Fashion Frolic ends its engagement at the St. Muel Broadway Theatre, after an eight-week run. The act has been running, in conjunction with a feature picture, and has meant capacity business at the Broadway practically every performance.

The presence of French mannequins in transparent pajamas and bathing suits, meant an average weekly business for the Broadway of the house of \$11,000. The biggest week was the third, when the box-office receipts approached the \$14,000 mark. The managers of the house of \$11,000 and make a tour of the other Moss houses, remaining a week at each.

### CHOOCS DOING NEW ACT

George Choo, producer of "The Little Cottage," has placed in rehearsal a new musical comedy, called "The Apple Tree." Ray Midgley is directing the production, of which the book and lyrics were written by Donald Macpherson. Walter M. Rosenberg wrote the music.

Fourteen people, featuring John Sully of the Stars, named up and named and Thomas and Jerry Manns, are in the cast.

### LA MONT OPENS THREE ACTS

Bert LaMont opened three new vaudeville acts this week. They are "Cowboy Courtship," with five people, which opened at the Lyric, Hoboken, on Monday, and "Western Kids," which opened at the United States Theatre, the same town. This act has five people in it. Also, the Ward Sisters opened in a new singing and dancing act at Perth Amboy.

### GUARANTEEING GROCER

Probably with the experience of Willie Barker, who has been in the business for rather unique advertising of Grock in the lobby of the Palace Theatre this week. One large streamer over the entrance reads in part: "We guarantee Grock because we find his salary after seeing him work." Another sign reads: "We guarantee Grock to be funny."

### SOLDIERS REFORM ACT

Ackerman and Baron, who, separated when both members of the team went into service, have now teamed up again and are rehearsing a new act. They will open in Chicago about January 15.

### N. V. A. STENOGRAPHER ENGAGED

Miss Helen Scher, who has been in the act of the St. A. as a stenographer since its birth, has announced her engagement to Sol Goodman. The wedding will take place in the early Spring.

### STÖCKER HAS FARCE ACT

"Last Night," a one-act farce comedy, with music and dancing, which makes its New York debut next week at the Alhambra Theatre. The act was produced by Fred Stoker.

### FIELDS AND CONWAY SPLIT

Billy Fields and Charles Conway have split their act in England, where they are touring the Moss houses. Miss Fields is continuing the tour alone, according to the report.

## COLONIAL

Leon Gaudier's Bricklayers is one animal act that is always interesting, and, to make it more so, there is no director or trainer on the stage while the act is in progress, except in one scene. The offering contains several bits that serve excellently for laughs, and they did not fail their purpose with this audience. The dogs are exceptionally well trained, and not one missed a cue when reviewed.

The Otto Brothers presented their travesty on vaudeville, written for them by Frank North. The boys have some clever "hookum" in the act and handle it well. The pair work in one, separating the stage into two parts, one being the stage proper, in which they do their turn, and the other representing the wings, where they show to the audience the secrets of two-acts and their petty quarrels off-stage. They put over many a gag that is true about "back-stage" conversations. The "Nances" bit at the close of the act went over for a comedy bit and sent the boys off to a nice hand.

[illegible]

from back to Moran are still doing the same act which they have offered over the small time for the past year, with the addition of one or two new acts. Mickey Moran, who has been in the business for 15 years, formerly did the same kind of a turn with Bert Wheeler. The boys handle their material, despite its age, excellently, and were, in fact, a good deal more successful in their other refusal to take a "sex" box with Lane, though it must be said that the audience wanted him.

Irene Franklin, with George Fairman at the piano, offered her old numbers for the opening part of her act, and it seems that the audience liked them better than the new ones. For that matter, the "waitress" act, which she has been doing for years, using the family numbers, are hard to replace with material half as good. Miss Franklin was called back for a curtain call, and she told the reason for it was Bert Greene's absence.

Grace Nelson made her debut in vaudeville for the first time about a month ago, and it seems that she can now take her place with the standard headliners. An attractive appearance, and a voice of exceptional range are her qualifications, which are sufficient for any audience.

It was only three weeks ago that Claude and Fannie Usher were seen here with "The Bide-a-Wee Home," but that seemed to make no difference with the audience. The playlet presented by these two is in a class by itself, and they scored a bit.

George M. Rosenor was also seen here recently, but found it easy going. He has a lot of "blue" lines in his material, which were eaten up by the gallery mob.

The Ara Sisters seem to improve their dance offering every time they are seen, and it will not be long before these girls will surprise vandyville by being something more important than a closing act. G. J. H.

## VAUDEVILLE REVIEWS

**PALACE**

The pictures opened and were followed by Mijares and company. The company consists of two men and a young woman who only fill in to introduce Mijares and his wife work. However one of the men does two good tricks on the thread. There is a story in which Mijares exits from a confectionery store in an inebriated condition, and goes to his room in a hotel where a sheet is hung on a clothes line. Mijares goes to the line and uncovers a brand of walking that is sensational. The "book" of the piece drags and the only real acting takes place while he is spinning and whirling high above the stage.

Lou and Jean Archer are a fine looking pair of song and dance artists who go through a routine of songs that are too much alike to show off their real value. The girl wore a few pretty gowns and the tough dance finish sent them off to a big hand. The "Bowery" number would have gone better had only one verse and chorus been offered.

The Spanish Revue, held over for the second week, just passed, as it is a slow moving affair, with the principals doing solos that did not cause much excitement. The act is costumed in real Spanish style. The song of Rosa De Grenada was one of the features.

George MacFarlane came at the right time to save the slow moving show, and he surely held up his end. He was in good voice and rendered a number of popular songs to the delight of all. A story told between the numbers was a scream, and he was compelled to do an encore and make a speech of thanks before the audience would permit him to retire. Herbert Lowe, at the piano, accompanied him.

Leon Errol surely made a blunder when he spied some friends in the audience, and he seemingly played to them instead of to the entire audience. It was in bad taste, and had Errol known that it killed most of his best laughs, he surely would have done differently. However, the act is a corker, and Errol is a real comedian, getting laughs aplenty after he settled down. For a fully detailed account of Errol's vehicle, we refer you to New Acts, where the offering will be reviewed at full length.

"Topics of the Day" was flashed during intermission.

Shelia Terry, Harry Peterson and Gattilone Jones offered "Three's a Crowd," with music, lyrics and staging by William B. Friedlander. All three worked as if they enjoyed it and the result was very good. Miss Terry is a splendid performer and Jones one of the nattiest chaps in the game, while Peterson sang very well. The act is worthy of headline position on any first-class bill, as the music and settings, not forgetting the romance, is about the best

Grock came and conquered. The question often arises, "What does he do?" The answer is, "He does everything right." Always ready to make a fool of himself, always skeptical at his initial performance, but before many seconds passed he had everyone one with him. Several new comedy bits with acrobatic trimmings followed in close succession, playing off the violin, piano, and concertina brought forth much applause. His makeup is grotesque to the extreme, and as a contortionist, he is surely there. He has a long, strong neck, and a head and heavy hair notes. Dialogue with his straight man caused a ripple, and the contortion of his countenance was always good for a laugh. Afterward, he bowed and thanked the audience for the appreciation.

Joe Browning braved the storm and won. A harder spot would be difficult to imagine, and, if this performance was a test of his ability, then Browning should have no fear, for he went over with a bang, taking several well deserved encores.

Page, Hack and Mack closed the show with a skillful hand-balancing act that held all in. The last trick is a corker and well deserved the heavy applause it received. J. D.

## RIVERSID

Le Poilu opened a show that is the greatest holiday bill one could desire. Le Poilu, a French war veteran, offers a novelty instrumental act that went over like wild-fire and started applause that continued all through the show.

Second position fell to the lot of Yates and Reed, who offered their comedy singing and talking act with all the fine touches that they always display. They had a hard time getting off the stage, for the audience was very insistent and they took an encore.

Vie Quinn, Broadway's latest "jazz" find, followed; and, as usual, cleaned up a big hit. Frank Farnum did not appear with the act at the Monday matinee, but George Kreer and the Memphis Five did what they could to fill in, and, although the act went over for a huge hit, we missed Farnum. Miss Quinn is a rival, and a good one, too, of any of the Jazz queens on the stage.

Swift and Kelly offered their "Gum Drops" skit, and had the laughs flowing like the old Green River used to. This couple have united personality, ability and material into a pleasing little skit, which they rightly call a comedy confection. It must also be said that it is also an infection, or, rather, infections. They declined an encore.

Groek is all that is claimed for him and a little bit more. He is a clown, an acrobat, a musician and a showman. What more could one ask? He has the assistance of a neat appearing and capable violinist, who also serves as straight man for his humor. Groek plays the violin, conducts, certina and piano, and plays them well, too. His bits were laughing riots and he had to repeat several of them. After taking an encore and innumerable bows, the audience still wanted more, and Groek made another bow, without make-up. He is headlined, with the Mosconi Brothers, sharing honors.

Following intermission and the "Topics of the Day," which, for a change, had a few good laughs in it, came Hugh Herbert, in his character study of Jewish life called "Mind Your Own Business." Herbert is, without a doubt, the best student of Jewish character on the stage today. His type is not exaggerated nor grotesque, and the beauty of it all is that he is depicting the people of a race other than his own. Herbert is assisted by a capable company of three men and one woman, whose names are Samuel Rose, Anita Pagan, Harry H. McCollum, and Joseph Hogan. The act was a hit from start to finish. Herbert had to stop several times to wait for his laughter to subside, before being able to continue his hilarious material.

Ben Bernie, with his fiddle and a few gags came next and walked away with a large hit all his own. He borrowed Grock's grotesque suit case for comedy effect at the beginning of his act. Bernie has a lot of clever gags that he keeps feeding to the audience rather successfully. He gets a good many laughs out of his fiddling and imitations on the violin. He took an encore and several bows before taking farewell. A few of his gags might be eliminated without at all injuring his act.

Although billed as the Mosconi Brothers, Louis and Charles, the following act was really the Dancing Mosconi Family. They just danced their way into an overwhelmingly large hit. The act took about four encores, for the audience knew the boys, and showed that they did. For a detailed revue see "New Acts."

Hanlon and Clifton closed a bill that is an all-star one in more than name. Their act is truthfully billed as "The Unexpected." They start in with violin and vocal music, and conclude, after one number, with a series of sensational balancing and strong man feats. The highest praise that could be given them is deserved, for they made an audience, latent upon razoring them, stay to applaud them insistently. S K

**ROYAL**

The Jack Hughes Duo, a man and woman team, offered an instrumental turn that went very nicely, bringing them four bows in the opening position. The pair play the cornet, piano, violin, banjo and saxophone. They play well and offered a repertoire which consisted, for the most part, of popular numbers. The man played a violin solo, rendering a selection from the "Gypsy Airs" in which he displayed rather marked ability.

Helene Vincent could set about improving her offering by getting better lines for the patter bits. Her singing pleases, and she delivers fairly well. She opens with some talk on a 'phone and then goes into a popular ballad, afterward offering a routine of published numbers in which she

"Puppy Love" is one musical tab of vaudeville that is different, in as much as it does not contain a so-called "beauty chorus" or any kind of a chorus. Six people, three of each sex, make up the entire cast of the act.

entire cast of the act, which programmed Dorothy Van and Frank Ellis, with Jack Edwards, who is a very good dancer, and offers excellent work, but the authors of the offering could greatly improve it by putting in gags that have not been used by a countless number of vaudeville acts for many seasons. The finishing touch of the offering can also be strengthened. However, on the whole, the offering pleases, and with a little time to smooth over the few rough spots, will be able to give a very good performance. There is also another young man in the act, who is Jack Edwards, who features eccentric dancing, mingled with some acrobatic work that is good. This young man almost completely forgot his lines this solo dance. Miss Van, also, is to be given a solo dance, a very neat dance. She displays flexibility as a feature. The others in the cast have little to do, but do that very

Victor Moore and Emma Littlefield were the laugh hit of the bill. Miss Littlefield, although programmed and billed, did not appear, owing to the fact that she was taken ill last week. However, a young lady by the name of Cummings filled in for her capably and to the liking of the audience. She was aware of the change. The act is a satire on the manner in which stage hands formerly, and in some places still, treat actors, making life unbearable to them in every manner possible, by practice jokes. Moore was a riot with everything he did or said, and the two young men in his company gave excellent support. He was called back for a curtain speech.

Alice Lloyd, with William Walsh at the piano, not only succeeded in stopping the show in closing the first half, but also took a number of encores in which she rendered a few of her old numbers. Miss Lloyd, internationally known as a character singing comedienne, is a

Following the Topics of the Day, Harry Anger and Netta Packer offered a routine of songs and patter which captured the fancy of the audience, and they went off with a good-sized hit to their credit. Miss Packer, who formerly worked the "Bookshop" act with Fred Heider, who stepped into Johnny Dooley's part in "Listen, Lester," possesses an ideal voice for "blue" songs, and we would suggest that she use one number of that type.

Roscoe Ailes and his jazz band scored the hit of the bill—in fact, one of the biggest hits scored here in a long time. Ailes' dancing is very good, for he sure does put over some novel and difficult work. Middle Miller is one of the best female eccentric dancers seen in a long time and certainly deserves equal billing with Ailes for she does just as much work. The band also came in for their share of applause.

Artie Mehlinger and George W. Meyer found it easy going with a number of their old and new songs. Mehlinger can use a few new songs to advantage. He has put a few new songs into the act and one in particular promises to become a hit.

The Juggling Nelsons replaced the Brians on the bill and gave an excellent account of themselves. Four men are in the act, which contains a lot of new stunts.

G. V. H.

G. J. H.









# STOCK NEWS BROADWAY PLAYS NOT ALWAYS GOOD FOR STOCK PRODUCTION

**Audiences More Particular and Exacting Than Rialto Theatre-goers. Many Plays That Have Made Good in New York Fall Flat in Stock Houses.**

The recent failure of several Broadway plays to make good in stock only emphasized the oft repeated assertion that a Broadway success is not necessarily an assured money-maker in stock. The reason for this is the difference in demands of the stock audiences, and the Broadway theatre-goers. The Broadway audience is one that views the play from the angle of appeal to the mind and heart. "The Fidal Wave," a play that has been in stock for several years, never saw the light of Broadway, and yet has never

failed to get money wherever played in stock. "The Challenge," recently produced in New York with a cast that including dozens, numbered about seventy, was tried out in stock just as it played in New York, and is said to have failed. It was rewritten, cut, and put on again, suitable for stock needs, and scored an instant success.

Other plays, such as "The Little Mother to Be," "After Office Hours" and plays of that type, have been great money makers, although practically unknown outside of stock circles. Stock plays, for the most part, are written for stock, and Broadway plays are written for Broadway, and the two don't very well agree.

## CHICAGO ADDS COMPANY

CHICAGO, Dec. 29.—Chicago is to have another dramatic stock company, according to plans made by Irons and Cline, who have announced the opening at the National Theatre, on Sunday, January 4. The closing of the three Long Road stock companies, earlier in the season, left Chicago with only one organization under the management of Frank A. P. Cassin, the management of the three Long Road stock companies, will, therefore, put Chicago back on the stock map. The players will be under the direction of Frank J. O'Donnell.

## NEW BRITAIN CO. TO CLOSE

NEW BRITAIN, Conn., Dec. 27.—The Lyceum Theatre Players, under the direction of W. L. Mason, will only play here two weeks longer, after which the company will return to their own homes. The reason for the breaking up of the company is poor business. Whether the people of New Britain did not like the type of plays presented, or whether it was the narrowness of Hartford that affected the company, is uncertain. The company will close on January 10.

## WORLEY GETS MANY PLAYS

Dean Worley, general manager of the Wilkes Players, in Seattle, Denver and Los Angeles, who was in town recently to get plays for his company, has secured, among others, "The Country Cousin," "Polynesian," "Daddy Long Legs," "The Willow Tree." Worley is expected to return again after witnessing the production of these by various companies, and, if they suit, will contract for more.

## WILKES MANAGERS' CHANGE

SEATTLE, Wash., Dec. 27.—A switch in Wilkes theatre managers took place this week, when John Jefferson resigned and placed several theatres along the coast, was placed in charge of the Wilkes Players here, and Nevell Williams, who had been transferred to the Majestic, Los Angeles, where another of the Wilkes companies is appearing.

## "GREAT DIVIDE" REVIVAL SET

PORTLAND, Me., Dec. 27.—Henry Mitchell's great success, "The Great Divide," the revival of which was recently announced, will be seen next week at the Jefferson Theatre, when the Jefferson Players will revive it. This company has recently been reviving several old plays, and also presenting the first runs of others.

## MITCHELL SUCCEEDS EREY

OLAND, Dec. 27.—Ed. Mitchell has succeeded George Erey as manager of the Fulton Theatre here. The house will continue to play dramatic stock.

## "MIRACLE MAN" COMPANIES SET

The completed casts of the two "Miracle Man" companies that took to the road last week under the direction of the Boston Amusement Company, of New York, have been announced.

The first of which will go to the coast, the following names are found: Paul Gilmore, Hal Oran, Cameron Gilmore, Frank Readick, Sr., and Frank Readick, Jr., Millie Freeman; Bessie Dalny, last season star of her own company; Dixie Blaker, and A. Henderson, Mary Adair and Ted McLean.

The second company, which will in all probability commence its tour in Chicago, going from there through the middle west, is composed of Al Shavalan, William Kelly, Sydney Leonard, Lucile Adams, George Greig, James Stewart, Earl Norman, Gertrude Valentini, Ben Anderson, Geraldine Wood and John Wiley.

Both companies will play all the time there is throughout their selected territory and it is not anticipated to bring them back to New York for a year at least.

## ONE "ABE LINCOLN" RELEASED

CHICAGO, Ill., Dec. 27.—The historical drama "Abraham Lincoln," written by Ralph Thomas Kettering, and of which there are two troupes on the road now, has been released for stock presentation. It has already been seen as a stock company attraction in Minneapolis and Milwaukee, where it played to phenomenal wankes, where it played to phenomenal wankes.

## JOINS MAC LAIN PLAYERS

AKRON, Ohio, Dec. 27.—Francis Sayles, who has just finished a vaudeville tour, and F. MacLain, who is in the MacLain Players, appearing here. Both appeared in character parts this week and were very successful. MacLain was the attraction. This was the company's twentieth week.

## "LETTY" PLAY RELEASED

"So Long Letty," produced in New York some six years ago with Charlotte Greenwood and Sydney Gray in the leading roles, has been released for stock, and the first performance of the play will be given by one of the Follie companies, as Jim Thatcher has already contracted for its use.

## OLIVER SWITCHES TOWNS

Oliver, who just finished a successful season in the Follies, has been moved his company to El Paso, Texas, where he opens on the first of the year. He will be one of the Follie companies of the company, nor in its repertoire. No definite time for the engagement there has been set.

## WESSELMAN'S CLOSURE

The Wesseلمان stock company, which had been playing steadily for twenty weeks, and traveling by motor truck, was forced to close its season in Indiana, Niles, last week. Since then, the Wesseلمان have arrived in Los Angeles for the Winter.

## SMYTHE-WALLACE DOING WELL

SCHENECTADY, N. Y., Dec. 27.—The Smythe-Wallace Players, who opened a run here this week with "Rough and Told For" as the initial attraction, have done an excellent week's business. Smythe-Wallace is said to be the leading run of the company.

## DESMOND CO. DO REVIVAL

GERMANTOWN, Pa., Dec. 29.—The Mae Desmond Players, appearing at the Amphitheatre here, under the direction of Frank Feidler, are presenting, this week, a revival of the old romantic drama, "Under Southern Skies." Miss Desmond and Feidler are in the cast.

## DINKINS QUILTS PAYTON CO.

T. W. Dinkins has severed his connections with the Corne Payton Stock Company, now playing the Lexington Opera House.

# CHICAGO NEWS

## WALTER MEAKIN RECOVERING

Walter Meakin, local theatre manager and actor, who was suffering from a broken collar bone and injuries received when he was hit by an automobile last week, is now recovering. Reports from the American Hospital state that he will recover.

Meakin, who was operated on for tumor, is also recovering, according to a bulletin issued this morning by Dr. Thorek.

Meakin is also suffering from the effects of "The Gaiety Girl," is expected to be able to leave the hospital within the week. Meakin was discharged from the hospital, was forced to cancel his engagement at the Majestic Theatre this week, due to illness. Meakin was removed to the American Hospital, where he underwent an immediate operation.

Meakin is suffering from a complication of diseases.

Miss Palmer, a member of "Tillie's Nightingale," has fully recovered and rejoined her company.

## TALK OF HUMPTY DUMPTY HOUSE

Chicago is to have a Humpty Dumpty Theatre, if plans now under way materialize, a children's theatre, where 50 and 55 cents will be charged and where the young folks of the city can see shows acted by children of their own age.

The theatre, representing the Central Music Hall. A stock company will probably be formed, and it is planned to start operation in January. Mrs. Joseph N. Eisenhardt and Mrs. Louis Stummer were named as members of a committee to finance the proposition.

## WON'T FIGHT INCREASES

Chicago theatre managers will not fight the proposed increase in license fees, although they are averaging less than 2 per cent on their investments. John J. Garrity, representing the Theatre Managers' Association, appeared before the council license committee today and stated that the theatre world stand the additional levy. The present rate is \$1,000 per year for legitimate theatre. The new ordinance would involve the payment of \$1,500.

## ROLLO TIMPONI MARRIES

Rollo Timponi, business manager of the Colonial Theatre, in this city, stepped out with a bride, and entered the ranks of the benedictines. Miss Helen Lindsay, a non-professional, is now Mrs. Rollo Timponi. The wedding party included Mr. and Mrs. David Howard and Miss Marcelle Barnes and Harry J. Powers, manager of the Colonial Theatre.

## BOOKED FOR SOUTH AMERICA

More than fifty American acts have been booked for South America, since the arrival in New York some weeks ago of A. Bach, general booking manager for the Seguin theatres in South America. Among those booked are the Marian dog acts, A. Robbins and the Mirano Brothers. The following acts have by telegram on the following days for South America to play the theatres controlled by the South American Tour, Ltd.:

Dec. 31: McDonald Trio, Leah LaQuillian Trio, the Four Avolons, Fawley and West, and the Elmore Brothers. Jan. 20: Polly Dassi and Company, Kravona Company, Herbert and Durean, Bert Wheeler and Company, Sisters Rappo, and Restor.

Feb. 15: The Skating Hamiltons, Ella Bard Company, Alberts Rouget and Company, Tate and Tate and two other acts to fill.

March 15: The Peter Troupe, Anita Diaz's Monkeys, the Ellos and three other acts.

The South American Tour has established a New York office at 47 West Twenty-eighth street, with Bach in charge.

## JAKE STERNAD RESIGNS

After one of the hardest weeks of his life, spent as the manager of the State Congress Theatre, Jake Sternad has tendered his resignation as manager of the place, to take effect immediately. He is casting about for another position. Charles Cummings, formerly manager of the State Congress, has been asked to take again in the position as manager. The latest vanderbilt house is said to be encountering trouble, but because of the fact that it started out strong. It is badly loaded.

## EQUITY HEARS COMPLAINTS

The local Equity board this week heard complaints against the management of Morrison and White were given a decision against the State Congress Theatre. A complaint against "La Lezelle," wherein the management endeavored to replace an actor with a stage carpenter, was dismissed with the deal was called illegal. The actor still retains his position.

## MANAGER STUCK UP

Hank Mallard, well known theatrical manager, will not tramp home so gleefully hereafter. On Wednesday night, while roaming to his home on the north side, he was greeted with the command to "throw them up." He was told and obeyed, and his domicile found himself short his wallet with \$300, a diamond ring, stick pin and cuff links. It is thought the foot was well worth \$1,500.

## EARL STEWART RESIGNS

Earl Stewart has resigned his position as managing director of the Palace Music Hall, to become the head of a steel company in Indiana. He will be succeeded by Col. William Roche, formerly manager of the Columbia and Star and Garter theatre.

## HENRY BROWN ILL

Henry Brown, Chicago's prominent club booker agent, is seriously ill at his home here and is constantly attended by physicians. While his condition is reported as improving, it is thought he will fully recover. He has been unconscious for several days.

## ACROBAT IS INVENTOR

Al Gillette, formerly a well known acrobat, is the inventor of a carpet cleaning machine, which he has patented and a goodly amount of fame. He retired from showdom a few years ago and has since devoted his time to his inventions.

# CLIPPER

Founded in 1853 by Frank Queen  
Published by the  
CLIPPER CORPORATION  
Orland N. Vaughan, President and Secretary  
Frederick C. Muller, Jr., Treasurer  
150 Broadway, New York  
Telephone, Bryant 5-1111  
WALTER VAUGHAN, EDITOR  
Paul C. Swinburn, Managing Editor

New York, December 31, 1919.

Entered June 26, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THIS CLIPPER IS ISSUED ON WEDNESDAY.  
Forms Class on Monday at 5 P. M.

**SUBSCRIPTION**  
One year, in advance, \$15 six months, \$2.50; three months, \$1.25. Canada and foreign post extra. Single copies will be sent prepaid on receipt of 15 cents.

**ADVERTISING RATES FURNISHED ON APPLICATION**

Chicago Office—Room 361, State Lake Bldg.  
HARRY F. ROSE, MANAGER.  
San Francisco—429 Market St.  
R. CONYER, MANAGER.

Address All Communications to  
THE NEW YORK CLIPPER  
150 Broadway, New York  
Registered Code Address: "ARTISTRY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL BY MAIL. Send your order to the New York Agency, 171 Grand Street, Charming Cross Road, New York, N. Y., England, or to the New York Agency, 171 Grand Street, Charming Cross Road, New York, N. Y., England, or to the New York Agency, 171 Grand Street, Charming Cross Road, New York, N. Y., England.

## Warns American Performers

Editor N. Y. Clipper:  
Dear Sir: American performers, coming to England, take a tip from me. English reviewers will not welcome you with open arms, and, to tell the truth, they hate Americans. It is too bad that all the stars of the actors and actresses couldn't come to America and see the way they are treated by American performers and managers.

English critics are as good as gold, but read them over and be careful before you give them a name. You will be well to take them to your attorney and let him read them over. We will take the case of Leon Errol, who was counted as a good performer in America, and Midgie Miller, an American feature, who were signed by Albert J. Courville to appear in "Joy Bells," at the London Hippodrome, where George Robey, one of England's best-known comedians, was the star. Did Miss Miller and Errol work? Miss Miller did not and I timed Errol and he did exactly seven minutes in the same "Photo Gallery" bit that he did with Raymond Hitchcock in "Hitchey Koo." Oh, but what a star! Errol's name was the name of these two Yankee performers mentioned in the reviews of "The Joy Bells."

The English theatrical papers tried to lead the British public to believe that Al Hackett, a comedian, was the star of the "Photo Gallery" at the Palace Theatre, New York, on the appearance of Wilkie Bard.

As for the Burlesque question, they have as many burlesque shows over here as in the States, only they call them "burlesques." Some of the best are at the Columbia Amusement Company shows. But that goes as far as the word "shows" is concerned. But no American burlesques could break into this of the game.

CHARLES TAYLOR.

## CHALLENGES CHECKER PLAYERS

Editor N. Y. Clipper:  
Dear Sir—Looking over the columns of your paper, I notice a tournament of checker players is being held in the rooms of the N. Y. A.  
I have a new challenge that body, individually or collectively, to play me a series of ten games, the loser to forfeit the sum of \$100 and the proceeds to be donated to the benefit of the N. Y. A. checker club.  
O. LOPEZ.

December 18, 1919.

Address N. Y. Clipper.

# Advertising Brings Success

By FRANK PARRISH

Advertising is telling you who are, where you are and what you have to offer to the world. If nobody knows who you are, or what you have to offer, you do no business, and the world is the loser through giving you absent treatment.

Advertising is the proper education as to where the thing can be found and, therefore, it is necessary. We all know that necessity is the mother of invention. Necessity is ballast. We are part and parcel of one another but a little of the kindly glue of the human brotherhood put through the medium of printers' ink, is needed in order to fasten us together.

This is a vital question. The difficult art of advertising is an art seldom understood by actors, actresses and other professionals, and, in many cases, by big men in the commercial and financial world. Advertising, like all art, is a matter of much technical skill, plus creative ability. And yet it is an Art that each Artist must follow when going into public life.

Only by advertising can buying power be stimulated, and to advertise well is to demonstrate the fact that you have the goods. Some expense may keep a man down, but he who indulges in it for advertising is pretty sure to keep up, for advertising is a sheltering tree. Actors and actresses who realize the value of publicity know it is the very life blood of their existence, and the more power an act has, the more it needs advertising as a matter of self-preservation.  
Now, to be of real value to the reader, we will reveal the secrets on "judicious, constructive advertising" that we have carried out. None of us, in life, receives anything that is worth having save through working for it. Effort is the price of success. Wisdom is knowing and doing. Success in life depends upon nobility of purpose and persistence of effort. Few of us more, but most of us need it, and through the greater doing, there will come the greater knowing.

After building a meritorious act through study, practice and financial investment, we have spent a lot of time and money in finding out how to create a demand for ourselves in the show business. We are not confined to ourselves alone, our agents, our managers, our show hounds. We did not stop to think to do all the selling; we helped him along by advertising. When an agent is submitting a list of acts, the advertised one will be chosen nine times out of ten.

Advertising will make your act salable at all times. You will not have any time for layoffs and the time filled will more than pay for your advertising. It is up to you, then, to get a big thing about it through advertising. The buyers are busy people and they have no time to watch where each act is booked. It is up to you, through advertising, to let them know you are prospering and it also creates new outside buyers who will be ready to buy you when your big time bookings expire. Then you will cash in on your big time success as a result of your advertising.

Success is a matter of general average and there are times when they all have to find outside buyers if they are to progress.

Moral: Watch yourself go by. Without advertising good decay. This is not only true of the grocer or dry goods merchant, but equally true of the actor and actress.

## SAYS POOR SHOWS START RAZZING

Editor New York Clipper:

Dear Sir—in asking you to be good enough to use me a little space for what I should like to say on the recrudescence of "razzing" in some New York vaudeville houses, I am not at all sorry. I think the time is ripe for their presentation. But I feel pretty sure that a good many of your readers will agree with me, and I think the time is ripe for their presentation.

We'll observe, first of all, that most of these outbreaks have occurred in theatres whose patrons are resident New Yorkers and not the ephemeral razzers of the Times square district. I deplore this form of rowdism as much as anyone; but, in condemning it, I cannot also lose sight of the fact that: something must be wrong somewhere for it to exist at all. And the reason for this is not wholly to blame. I am aware that it is generally they who give vocal vent to their disapproval, but it is also in undeniable fact that there is a far greater portion of an audience whose only reason for not similarly rebuking the razzers is that they are not leaders and gentlemen. They merely content themselves by saying: "How do they get away with it?" or "This is the last time visit a vaudeville house."

The managers, therefore, do not become conscious of the real amount of displeasure that does exist, and the offending turn continues on its way untroubled by those who possess the power to command real attention.

And yet these insipid turns can always gain applause. No matter how weak the act, someone is bound to applaud, and friends, professional applauders and the very classed are able to make themselves heard of all proportions to their importance and ability to judge the merit of an act.

There are too many acts around today whose only assets are a big amount of what is commonly known as nerve, to get away with a highly expensive wardrobe. A real performer could entertain in a bathrobe, and superb self-assurance which, really, is a utter inability to see one's self as others can, and numerous changes of costly clothes cannot compensate for a lack of talent as an entertainer. Flinging round of legs, arms and other movable parts of the anatomy does not mean pleasing a dance.

I am, all yours with sincerity and respect.  
ARTHUR NEALE.

158 West 65th St., Dec. 25, 1919.

# Rialto Rattles

FOY A SMILE.  
F. P. A., the Tribune column writer, is writing considerably about John They. How about Little, O'Brien, de Payne and CH10 Crav4d?

## MORE AND MORE EACH DAY.

There was a little girl, her name was Kate.

She hove down states in her nightie, They put her up upon the stage.

And called the show "Aphrodite."

## BROADWAY SHOWS—RENAISSANCE.

"Aphro's Nightie."

"Linger As Long As the House Sells Out, Lady."

"The Royalty Vagabond."

## OUR OWN REVUE.

(Entrance of chorus girls.)

We are the girls of the chorus.

Kind people have sympathy for us.

They think we're abused.

And often maligned.

By managers cruel who adore us.

For we would not trade with the gay prima donna.

But we know we have a million things on her.

Why, we ride around in a limousine.

While she has to take the subway or "L."

## UP AND DOWN MAIN STREET.

Felix Adler sang grand opera at the Opera House the other night. He is still in good health.

John Pollock has accepted a position as

house-tenant at the Hotel Chesterfield will be looking for a new secretary.

## NEW YEAR RESOLUTIONS:

"Resolved," said the vaudeville actor, "that I

will never kick because my salary is too high.

You'll never hear complaint on any

of it should stop the show; resolved, I'll not be sore.

And, if when New Year rolls around again,"

My salary should increase some five per cent or ten.

Resolved that I will never raise a kick.

But to my resolutions I will stick."

## A BROADWAY EPISODE.

I remember ONE NIGHT IN HOME

when I went out in THE STORM with

LIGHTNING flashing and, before long, we met MY LADY FRIENDS. Among them

were APHRODITE, IRENE and, of course, the

KNOWN WOMAN, who talked of NOTHING BUT LOVE for a certain CLARE.

So he had better look for a

ENGLAND, a ROYAL VAGABOND, and, of course, the

all said NIGHTIE NIGHT and CLARE.

ENGLAND, while she made HOLLY BOLLY EYES

at him, made him think of

BIDDEN subjects and WEDDING BELLS.

So he had better look for a

SIGN ON THE DOOR OF HIS HONOR.

ARE POTASH, and was about to have the

little girl, the "Little Girl" with

all a JEST and that she already had TOO

MANY HUSBANDS.

## Twenty-five Years Ago

I read the paper in "The Amazon"

with the "Lionel Stock Company."

"The Silver King" was played at

McCormack's Grand Opera House, San Francisco.

A. M. Palmer secured the rights to

Dranger for their joint management of the

New Plays: "A Cork Man" with Herbert

Cawthra, Eric Pollock, Susan

Belle, "The Little Girl" with

Bob Biliard, Little Dorothy, Theodore

Babcock.



# REHEARSAL

## INTERNATIONAL NO LONGER IN EXISTENCE

### CIRCUIT KENDS; HOUSES RETURNED

The recently formed and much talked of International Burlesque Circuit, insofar as operating theatres and attractions are concerned, is no longer in existence, having ceased to function completely last week.

The circuit was maintained a little over a year ago and was heralded as a rival for the patronage of the American and Columbia circuits. Houses were secured in various cities and towns that it was thought would support burlesque; franchises were issued and managers of shows on both the aforementioned wheels were approached on the subject of joining the new circuit. Burlesque was maintained a little over a year ago and was heralded as a rival for the patronage of the American and Columbia circuits. Houses were secured in various cities and towns that it was thought would support burlesque; franchises were issued and managers of shows on both the aforementioned wheels were approached on the subject of joining the new circuit. Burlesque was maintained a little over a year ago and was heralded as a rival for the patronage of the American and Columbia circuits. Houses were secured in various cities and towns that it was thought would support burlesque; franchises were issued and managers of shows on both the aforementioned wheels were approached on the subject of joining the new circuit.

When this circuit started, quite a number of houses were secured by the organizers, headed by Charles H. Barton, but most of these have by now been returned to the people they were acquired from. Among the houses which have been returned are the Corinthian Theatre, Rochester, which is the property of the Wilder Realty Company. The latter has since added the house to a stock burlesque company, at present appearing there under the management of Jimmy James. The house in East Buffalo, Pa., was returned to the Harris Amusement Company, which then subleased it to a dramatic stock company, now appearing there. The Gardner, Buffalo, N. Y.; the Gaiety, Philadelphia, and the Tolly, Baltimore, have been returned to their original owners and are now housing stock burlesque.

In a statement issued early this week, Barton announced that the company will be re-organized under his leadership, to house and book musicals, and that the plan was to be put into operation within two months.

Just what the plans of Barton and his associates are could not be ascertained this week, inasmuch as they were themselves uncertain as to the immediate future, but all agreed upon the new scheme, proposed by Barton. It is expected that the plan will be put into operation within two months.

### STRENGTHEN "BON TON"

Lou Barry's debut as a soubrette in the "Bon Ton" last week has strengthened the famous production for the show considerably. This was the one weak spot in the show until Miss Barry replaced Christine Burke, who received two weeks' notice to close, but did not work it out.

### MAKES GOOD WEST

J. Harbert Mack, president of the Columbia Amusement Company, left New York last Sunday evening for the west. He will spend about three weeks on the coast and return to New York early in February.

### GOING TO LONDON

Maybelle Gibson will sell on the steamship "The Adriatic" for London, where she is booked to appear in her new act. Her contract calls for six months. Miss Gibson is the prima of the Al. Reeves show last season.

### GIVE PARTY FOR KENNEDY

NEWARK, N. J., Dec. 27.—A theatre party 300 strong was given last night here at the Gaiety Theatre to take Kennedy, one of the comedians of the "Bonnie Gaiety" by members of the Port Newark Athletic Club and the National Turner Club. Kennedy is a member of both.

### COMPANY CARPENTER MARRIES

Jay Shaw, carpenter of the "His, His, Hoorsy" company, and Elsie Edelman, a member of the "Bostoniaks" were married in Jersey City recently by Rev. Dr. O. E. West. Manager James Powers of the Majestic was best man.

### JOINS MR. MORRIS STAFF

Johnny Doo, formerly of the Columbia, has been appointed advertising agent of Mr. Morris Theatre by Manager George Peck. He has on his staff George Blanchard, Harry Mack, Harry Stern and Joe McCormick.

### AMERICAN TAKES SHOW OVER

The American Burlesque Circuit, has taken over the "Blue Birds." The transfer took effect last week in Washington. Morris Weinbaum, now a member of the show. Three new people have joined, including Arthur Laning.

### SYMMONS LEAVES COOPER

Teddy Symmons handed his resignation to James Symmons, owner of the show, after the "Victory Belles." He will close with the show Saturday. Stanley Dawson took over the management of the company.

### BREAKS COLUMBUS RECORD

COLUMBUS, Ohio, Dec. 26.—"Some Show" broke all burlesque records last week at the Lyceum, when it did nearly \$10,000. The previous record was \$4,000, done during last week.

### JOHNNIE WEBER RETURNS

Johannie Weber last week returned to New York from New Orleans, where he has just finished a ten weeks' engagement in stock at the Dauphine Theatre. He Weber booked him there.

### SHOW HAS XMAS DINNER

KANSAS CITY, Mo., Dec. 26.—A Christmas dinner was given to the members of the "Gaiety Girls" company last night by the owners of the show, Deady and Kennedy.

### UNDERSTUDY GETS A CHANCE

PHILADELPHIA, Pa., Dec. 28.—During the illness, yesterday of Dot Barretta, of the "Obacht Girls" at the Bijou, Billie Barretta, her understudy, jumped into the part.

### SCOTTIE FRIEDLIEF GIVES NOTICE

Scottie Friedlied, working opposite Chir Bragdon in the "Million Dollar Dolls," gave his notice in last week to close with the show in Philadelphia.

### ED DAILY CHANGES

Ed "Dollar Sign" Daly has been transferred from the "Bonnie Gaiety" to do the advance work for the "Burlesque Review."

### KAHN STANDS IN RIGHT

The "Bonnie Gaiety" at Kahn's Union Square Theatre presented Kahn with a handsome smoking stand on Christmas Day.

### MICHAELS JOINING MINSKY

Sam Michaels, who has been let off, will open at Minsky Brothers National Winter garden next Monday.

## "ROSELAND GIRLS" HAS TWO COMEDIANS THAT WILL GET MONEY

James K. Cooper's "Roseland Girls" at the Columbia Theatre, out of the way of the biggest openings of the season outside of New York, has been a success. It is a musical, scenic and costume stand-out.

Harry Coleman and Lahr are the comedians, and they are getting them. Coleman opens, doing a good one, and Lahr does an old broken-down one. In this character he has no equal in this branch of theatricals. In this burlesque his "crazy" character stands out. His idea of the character is very original. His make-up is a work of art and his action is a masterpiece of comedy. He shows it in each role he portrays, and it is a distinctly different comedy than is usually seen. They liked him at this Broadway house.

Lahr is doing his Dutch comedy character in which he appeared at this house several seasons ago before enlisting in the World's Great War. He is a funny fellow and made a good impression with the audience. He has really improved in his work since we last saw him. His dialect is good, as well as amusing.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well. Sen Hilbert, in the first part of the show, proved himself a good actor. He is a professional, and carried it out well. In the second part, he was a good actor, and carried it out well.

Coleman, assisted by the chorus, put over a number exceptionally well. He opened in the California Trio offered an act that went over bigger than any he had done before. He was the star of this season. The boys sing and harmonize and play great brass band music.

The chorus was well trained and a pretty line of girls. As they danced they put over a good show. The costumes are bright and the music is good. The show is a good one and electrical effects well carried out.

The show is a good one and electrical effects well carried out. The show is a good one and electrical effects well carried out. The show is a good one and electrical effects well carried out. The show is a good one and electrical effects well carried out.

## KAHN SHOW, LAST WEEK, ONE OF FASTEST EVER AT THE HOUSE

One of the fastest shows ever given at Ben Saine's Union Square Theatre was seen last week. It was in two acts, the first being called "The Adventure of the American" and the "Doctor Shop" followed, and both were produced by Joe Saine. These plays are well known burlesque scenes that never fail to go down.

Joe Saine, a big hit and number in both acts, however, made them more than these.

Kahn put three more new principals into the "Bonnie Gaiety" last week. The role of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.

Walter I. Wood, who played the part of a very well. First, there was Walter I. Wood, who played the part of a very well.



# MUSIC ROLL BUSINESS

## PUBLISHERS READY TO START BIG MUSIC ROLL BUSINESS

**Definite Announcement Will Probably Be Made in a Few Days—  
Big Banking House Said to Be Ready to Finance  
Project—Music Roll Plant May Be Purchased**

The plans of a number of publishers of popular music to enter the music roll manufacturing and selling business, as printed exclusively in *This Currier* last week, are fast reaching maturity, and by the end of this week a definite announcement regarding the company may be made.

The original idea considered when the eight publishers first met some six or eight weeks ago has grown to big proportions during the various consultations which have been held at frequent intervals, and the plan now under consideration, and which has been practically adopted, is the formation of a company of great size and of far greater financial and business strength than was ever dreamed of when the publishers first got together to discuss the music roll situation.

The idea at present, according to a party in close touch with the situation, is to form a company which will immediately take over one of the big roll manufacturing companies and start immediately upon a nation-wide campaign of roll exploitation. This campaign alone would insure the expenditure of a considerable amount of money which, added to the big

cash outlay which the purchase of a roll plant necessitates, would at first thought require a greater amount of cash than publishers might find available just at present. The plan, however, is said to have been laid before a big banking concern and gone into minute detail with the result that the bankers are said to have announced their willingness to finance the proposed new company to any extent required.

The readiness with which big capital could be obtained for the financing of the enterprise is said to have amazed the publishers, who had not realized the important position to which the music publishing industry has in the past few years advanced, and with the realization of the fact that practically unlimited capital was at their disposal, have gone ahead with the plans for the formation of the company on a grand scale.

No definite statement regarding the proposed organization could be obtained from any of the publishers who are immediately taking up the matter, and in the meantime the rest of the local publishers, as well as the music roll men, are looking upon the matter with the utmost interest.

### TITLE CONFLICTS SETTLED

During the past three months title conflict has been settled by the Registry Bureau of the Publishers' Protective Association. In the list of songs titles which the bureau has amicably settled are "The Best of the World Go By," which has since scored big hits, and had the conflicts not been avoided, expensive legal proceedings would have resulted. The registry bureau, the idea of E. C. Mills, assistant secretary of the executive board of the organization, is fast taking a position of prominence in the music world, and is being recognized by music houses which are now hold a membership in the organization.

### GILBERT HAS NEW SONG

One recent hit of L. Wolfe Gilbert's appearance at the Majestic Theatre, Chicago, last week, was to establish the fact that his new comedy, "Will It Ever Be the Same Again?" is indeed a hit. Wolfe has written for this song a fast string of melody choruses, and yet, after the middle of the week in Chicago, he was forced to write a few more and stick them in.

The other Gilbert hits, "Glamor" and "Dramy Amazo," were enthusiastically received by the Chicago audience, as they generally are by theatre crowds everywhere.

### "GARDEN OF MEMORY" RELEASED

"The Garden of Memory," a new song by J. A. Meekin, has just been released by the Meekin company, San Francisco. The number is being distributed by a number of the leading western singers.

### SAM SMITH IS PROF. MGR.

Sam Smith, who recently returned from a road trip in the interests of Jos. W. Stern & Co., has been promoted to the position of regional manager of the house.

### "CAMPFIRE" FEATURED

"By the Campfire," a new Werlich's song and instrumental number, is being featured this week at the Palace Theatre by George MacFarlane, the baritone.

### MUSIC PUBLISHERS MEET

A general meeting of the members of the Music Publishers' Protective Association was held last night at the Broadway Hotel, and was attended by representatives of all the houses which hold membership in the association.

The meeting was an eventful one, in view of the fact that it marked the last time in the past few months that the position of chairman of the executive board, Mr. Goodman, who resigned some time ago, will end his connection with the organization on December 31. Mr. Goodman, who has been connected with the organization since its formation has done remarkable work for the music men who greatly admire both his fine personality and his business ability. His resignation was accepted with great reluctance only after he had assured the members that his constantly increasing duties in connection with the Keith interests made further work with the association impossible.

A committee of the music men called upon Mr. E. F. Albee in an endeavor to see if some way could not be found whereby Mr. Goodman could be allowed sufficient time with the Keith offices in which to continue with the association, but finding this impossible, accepted the resignation.

Mr. C. S. Seltzer, assistant secretary of the executive board, succeeds Mr. Goodman, and will combine this work and a great portion of what the great Dresser song lyricist has done for the music publishing industry for the organization. Mr. Mills has a great knowledge of the music business, and will make a splendidly successful successor.

The association is constantly increasing in membership, the scope of its activities is constantly widening, and the outlook for the future good to the music publishing industry is particularly bright.

### MCARDRELL MAKES A BLUNDER

Roy L. McCardrell, the newspaper humorist, is the latest to get into the "bandstand" of music publishers. In an article in the *Morning Telegraph*, stated that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

"Through the yamomores the candle lights  
Gleaming  
On my home on the Wabash far away.  
All of which will lead the thousands here to the 'bandstand' of music publishers. McCardrell, in an article in the *Morning Telegraph*, states that the lyric of the latest Paul Dresser song was written by the novelist Theodore Dreiser, and not by the great popular song writer. McCardrell claims an acquaintance with the late Dreiser and quotes the words of the chorus of the famous "Wabash." The last two lines of the chorus he writes as follows:

### MUST NOT DUPLICATE ROLLS

The Orient Music Roll Co. of Bridgeport, Ct., which, according to a statement issued by the Federal Trade Commission, purchased music rolls manufactured by competitors, and made duplicates, and copies of them and for use in piano competition with wholesalers and retailers of music rolls similar to those from which the duplicates were made, has been ordered to cease and desist from the practice. The Commission found that the production of master rolls for use in piano plays requires great mechanical skill and ingenuity, involves the expenditure of much money and labor and forms the greater part of the cost of perforated paper music rolls.

According to the Trade Commission, the Orient Co. admitted that the allegations regarding the above mentioned practice in the formal complaint lodged by the Commission are true, and the Federal body thereupon ruled that the practice of thus appropriating the results of competition, ingenuity, labor and expense, and avoiding the cost of producing master rolls, is an unfair method of competition, and the Commission has ordered it discontinued.

### BIG BONUSES FOR MUSIC MEN

Each year music and instrument manufacturers of a number of the big popular sheet music publishing houses, drew down their year-breaking Christmas gifts this year in the form of cash bonuses from the various houses. The First house alone is said to have distributed \$100,000 to its employees. The second, the second largest, made a large distribution; Shapiro, Bernstein & Co. are said to have split up a sum around \$50,000. Irving Berlin & Co., a large sum, and Irving Berlin, Inc., although in business but a few months, surprised its employees by distributing a large sum.

### WALKER WRITES WALTZES

Raymond Walker has composed a new set of waltzes, entitled "Romantic Waltzes," a timely and bright collection of melodies that will be an acceptable addition to the repertoire of any orchestra leader or pianist. Walker, who has been doing considerable writing late in, is turning out some of the best melodies of his entire career, and in his latest composition is at his best.

### FEIST SONG IN REVUE

SAN FRANCISCO, Dec. 25.—"Let's All Be Good Girls," a Leo Feist number, has been added to the "Overland Blues" and is being sung by Elizabeth Brice and chorus. George Fries, at the Grand Opera House, is also singing the number.

### MORTON HAS SONG HIT

Not Morton only, the "Million Dollar Dolls" introduced a new song in the show at the Casino, Brooklyn, last week, and scored a big hit with it. It is called, "Off You Are Only Fooling Around With Me, Why Don't You Put Me Wise?"

### GIT-RICE WRITING SHOW

Lieutenant Git-Rice, the song writer, has entered the show-writing field, and is composing a number of musical comedy comedy "Princess Virtue," which is to be produced early this spring.

### FRANK NOVAK ON VACATION

Frank Novak, Cincinnati manager for Leo Feist, Inc., spent the Christmas holidays in the Catskills at his home in St. Paul, Minn.

### FEIST OPENS NEW OFFICE

Leo Feist, Inc. has opened a new office in the Panagiotis Theatre Building, Minneapolis, moving from its old quarters in the Lyric Theatre Building.

### ROLL COMPANY WARNED

The Victory Roll Company of Lansdale, Pa., a music roll manufacturing concern, has been making some reproductions of the Broadway Music Corporation publications without being through the formality of securing the publishing company's consent.

The matter was brought to the attention of the Music Publishers' Protective Association, and a letter of warning was sent to the roll manufacturers. The roll house promised to immediately obtain necessary consent and to comply with all the regulations of the association in regard to roll manufacturing and marketing.

### "CAROLINA SUNSHINE" LEADS

"Carolina Sunshine," the big Harry Von Tilzer song hit, is leading the Von Tilzer catalogue by a big margin these days. It is one of the most popular songs on the market.

### JULIUS WITMARK ON VACATION

Julius Witmark is spending a short vacation with relatives in Lyons, Mass.





# THE ZIEGFELD FOLLIES "MY BABY" SUNG BY DELYLE

A marvelous natural double song by Jos. McCauley and song writers who also wrote the lyrics and music for "Irene" by James Montgomery—now playing to

BOSTON  
81 Tremont St.  
MINNEAPOLIS  
210 Courtes Theatre Bldg  
SEATTLE  
401 Chas. Frank Hall  
NEW ORLEANS  
145 University Pl.  
ST. LOUIS  
Catharine Building  
CLEVELAND  
Elisafane Building  
BUFFALO  
485 Main Street  
INDIANAPOLIS  
122 Penn. Ave. Arcade  
MILWAUKEE  
134 Grand Avenue

LEO FE  
711 SEVENTH  
NEW YORK



# LLIES SONG HIT!

# 'S ARMS"

## ALDA & COMPANY

by and Harry Tierney, America's sensational  
of that triumphant Musical Comedy Classic  
apacity houses at the Vanderbilt Theatre, N.Y.

**ST, Inc.**  
**AVENUE**  
**K CITY**

A Stone's Throw from the Palace Theatre  
Next to the Columbia Theatre

CINCINNATI  
Lyons Theatre Bldg.  
PITTSBURGH  
112 Camerphone Building  
SAN FRANCISCO  
Palace Theatre Building  
CHICAGO  
Grand Opera House Building  
PHILADELPHIA  
Globe Theatre Building  
DETROIT  
213 Woodward Ave.  
TORONTO  
193 Yonge Street  
KANSAS CITY  
Gayety Theatre Building  
LOS ANGELES  
839 San Fernando Building  
PROVIDENCE  
511 Caesar March Bldg.

MANAGER



ARTIST

### The National Vaudeville Artists

*greet the year 1920 in its own home, in a prosperous condition due to cooperation. To dwell upon the beauties of the Club House and the services, social and fraternal, to its members is superfluous:*

*In wishing the Vaudeville Profession a Happy and Prosperous New Year, we are employing more than a set phrase. The year that is dawning promises more actual happiness and prosperity to the vaudeville performer than he has ever known before. Vaudeville conditions have reached a zenith and with the present thriving conditions in America, the men and women of the vaudeville stage are reaping their share of the fruits.*

*The friendly and harmonious relations between artists and managers signified by our emblem is now an accomplished fact. May our success be the beacon that will guide all other theatrical craft safely into port is the wish of the National Vaudeville Artists:*

*Henry Chesterfield,*

*Secretary.*

## ABOUT YOU! AND YOU!! AND YOU!!!

Margot Kelly, is supporting Godfrey Tarrin in "Carnival."

Susan Given is understudying all female roles in "Scandal."

Clara Moore will appear in the role of Ruth Armstrong in "Savings."

Erett Bigelow, of the Bigelow Theatrical Agency, Chicago, is ill in that city.

Crystal Blake, the "World's Most Beautiful Girl," is in "The House of Pleasure" girls.

Ben Ami is to appear in and produce shows in the English language next September.

Madeline Delmar, now with "De-classe," has been signed for "The Way to Heaven."

George MacFarlane and Victoria Gillette, comic opera stars, have taken out a home to wed.

Margaret Greene is now playing the part formerly played by Madeline Delmar in "De-classe."

Ruth Williamson, a chorus girl in "The Rose of China," has been made understudy for Jane Richardson.

Maudie Drury, formerly with the Gus Edwards' revue, has replaced Zella Rambou in the Rooney and Bent act.

Emmy Destian, the opera singer, is being used for the payment of a lease on apartments at 94 Madison Drive.

Frank Timney, starring in "Some Time" on the road, has been placed under a five year contract by Arthur Hammerstein.

Anna Wheaton and Harry Carroll will play the roles of Orpheum time and their start for Kellen.

Her MacCallian, appearing in "The Stern," had her name put out in electric lights in front of the theatre last week.

"Foolies" Hammerstein and the Hammerstein family have been given a contract for 1919-1921 by Charles Dillingham.

Abner Kline, manager of the Patterson and Kline shows, was injured in a wreck and is in the Prieco Hospital in St. Louis.

Miriam Battista and Paula Shay, who appeared in "The Whirlwind," which opened last week at the Standard Theatre.

A. H. Woods has arranged with Edgar Selwyn to direct the production of Avery Hopwood's new comedy, "The Great Illusion."

Charles Bartholomew, with "Oh, Lady," was on the road, and Elaine Freeman, of the same company, were married in Pittsburgh on December 16.

Pearl Rogers fractured her nose as a result of a collision with a piece of scenery at the Capitol Theatre last week, when she was the premier danseuse.

Albert Barrett, last seen in Robert F. Maestri's Company, will support Elsie Ferguson in "Lady Rose's Daughter," a Famous-Players motion picture.

Joan St. Cyr, who was recently operated on for gangrene appendicitis at Dr. Lockwood's Sanitarium last Fifty-second Street, is still in a critical condition.

Clark Stratton is replacing Janet McGregor in "The Little Whopper," and Jean Jackson, a whirlwind dancer, has been added to the cast of the same show.

Mr. and Mrs. George J. Franz have announced the birth of a daughter on Dec. 20. Franz was formerly musical director of the "Million Dolls" variety.

Connelly and Travis have formed a new act.

Mason and Bailey, two men, have formed a new act.

Clarence Hibbard will open soon with a new "tramp" monologue.

McCarthy and Lovering, two women, have formed a new singing act.

Molly Fuller & Company is the name of a new sketch produced by Joe Hart.

Professor M. H. Norwood, the hypnotist, is ill in Denver with knee trouble.

Aunt Jemima and her Five Bakers of Synagogue have joined in a new act.

Joseph Denouhe and Gerald O. Dell have teamed up for a tour of vaudeville.

Kerr and Knigam, man and woman, have joined together in a new musical act.

Charles Gotthold, last seen in "One of Us," has been engaged for the "Mood of the Moon."

Mrs. Daisy Horton has been appointed assistant manager of the Hippodrome, San Francisco.

Mrs. and Mrs. Fox Ludlow, circus performers, received a baby boy from the stock last week.

Frances White left the Ziegfeld Follies last week after a disagreement between herself and her husband.

John Westley has been engaged by Arthur Kline to play the lead in a farce by Wilson Collier.

Bill Koch is the new manager of the Chicago Palace Theatre, succeeding Earl Stewart, who resigned.

Joe Compton's wild west show, from the Ringling Brothers, Barnum-Bailey circus, has been made into an act.

Harrison Ewing called this week with the Penn Dalton Musical Entertainers for a tour of Florida and Cuba.

Fed and Fanny, a man and woman in Ames and Winthrop's former "Caught in a Jam," will soon be seen in a new act.

Titta Rufo, the "baritone," returned last week from Italy to fill an engagement with the Chicago Opera Company.

Helen Mariotte left the cast of "Mrs. Wallington's Surprise" at the Orpheum on the close of last week's engagements.

Mark Leuecher will not leave the Hippodrome to be assistant to Martin Beck in managing the Orpheum Circuit until next May.

Bryant and Stewart, who have been appearing at the Chicago Winter Garden, start a tour of the Western Vandeville time this week.

Mildred Thibault will play the role of Ruth in the American Paston Play "Veronica's Veil," which starts its sixth season in February.

"Edie," the girl juggler, sustained a serious injury to the heel of a heavy leather shoe she was juggling, falling on her head while she was playing Keith's Cincinnati, last week.

Graville Barker, William Butler Yeats and John G. Synge, the Irish dramatists, will lecture in Atlanta, Ga., during the coming year, under the auspices of the Atlanta Dramatic League.

Sol Unger is now booking the Palais Royale.

Stuart Sage has been added to the cast of "Shavings."

George Yeoman has been routed over the Keith circuit.

The White Brothers have been booked into the Palais Royale.

Frank Galy, the ventriloquist, is having a new act written.

Norman Peel is now doing the press work for Corey and Stark.

Fred Huff has been engaged as musical director for "Nothing but Love."

Alfred McKiver has resigned as booking manager for Selwyn and Company.

Leonard (Happy) Moehan will produce "Little-Moose," a musical comedy, with eight girls.

Charlotte Allen, John Wright and Jess Luciani have been engaged for "Watch Your Step."

Ralph Long, who recently left the Shubert, has succeeded James Mathews as manager of the Globe.

James K. Hackett is planning to give Benjamin Franklin a chance on the stage in the form of a play.

Low Price's Four American Beauties are now playing the Poli Time under direction of the Kaufman.

Billy Bittner, formerly with Jimmy Hunsen, will give a new joined Marie Le Mar's new vaudeville act.

Burt Hliss was last week removed to a private hospital on E. 86th street, suffering from acute stomach trouble.

Kathleen Martyn, an English musical comedy girl, has been signed for the "Miss 1920" show by Eugene Ziegfeld.

E. W. Wolf, formerly of Philadelphia, is now affiliated with Floyd Stoker in the Palace Building, in the production of acts.

Grace and Ruth Stuart have been added to the cast of "The Little Whopper" under a three-year contract with Abe Levy.

Charlotte Ives and Eugene Blair have been engaged to support Mrs. Tatlock Campbell in "The Outragious Mrs. Palmer."

Pat Gorman, manager of the Strand Theatre, Bayonne, resigned that position last week. A new manager has not yet been installed.

Marie Sewell, the red-headed girl in "The Million," has been selected to understudy her sister, Cleo, in the cast of the same play.

Phoebe Whitelade, appearing with Anatol Friedland's "Musical," leaves the act at the end of its Philadelphia engagement. She is rehearsing in a new vaudeville production.

Hattie Towne was selected by Charles Dillingham to impersonate "Cupid," the Leap Year spirit, in a new burlesque to be introduced in "Happy Days" next week at the Hippodrome.

Godfrey Matthews, Burt Sabourin, Bennett Prim, Florence Flinn, James McAlpine, C. Spence and W. F. Condon have been employed by George M. Gatto for his eastern company of "The Revolution of a Wife."

Margaret Greene has succeeded Madeline Delmar in "De-classe."

Frank White, dramatic critic for the Denver Post, was in town last week.

Ted Hammerstein has been added to the staff of the Chamberlin Brown office.

N. L. Grunwald, of the Loew offices, was away on a five-day vacation over the holidays.

Allan Dinehart will be featured in a new play recently accepted by the Selwyns.

Frank Nally, formerly of the team of Nally and Nally, is now appearing in a new circus.

First Marcus is now booking the Taylor Opera House in Trenton, N. J., under the direction of the U. H. O.

Glen Tucker closed in Milton, Mass., recently and will re-open with a monologue early in February in Buffalo.

W. J. Ferguson, of "The Little Whopper," was the guest of honor at a dinner of the Greenroom Club last Sunday night.

Ted Lewis, of the Greenwich Village Follies has closed a contract for the Folies Marigny, in Paris, to begin early in June.

Sandy Shaw, the Scotch comedian, has been routed over the Orpheum Circuit for twenty-two weeks. He will open on Feb. 6.

Marie Zucker, formerly with the Packard and Theatrical Exchange, is now with the casting department of the "Famous Players."

Bonhams, selected by a number of her pupils, will give a dance concert at the Greenwich Village Theatre on Sunday evening.

Everett Butterfield, who, upon returning from overseas, resumed his part in "Regular Feller," will shortly go into the automobile business.

Al Weeks, dramatic critic of the Detroit News, has been signed by Nora Bayes to write a play for her. Seymour Simon will write the music.

George Stacy, Harry C. Brown and the Stuart Sisters, of "The Little Whopper" company, were the guests at a dinner of the Follies Club last Sunday night.

Frances Halliday, of the "Miss Millions" company, will marry Lester L. Whitlock, who served for many months in France with the 2nd Field Artillery, 8th Division.

Mrs. R. Andrews, of 1135 Barry avenue, Chicago, is searching for Grace Doyle, of the same address, who disappeared on Dec. 15, and is thought to have joined a girl show.

White and Eugene Howard, who have been out of New York for two years, touring with the "Famous Show of 1918," appeared at the Winter Garden on Sunday evening.

Henry Maroon, recently returned from overseas, where he headed an entertainment unit, has been engaged to write a musical comedy for the James T. Seymour Post, of the American Legion at Amsterdam, N. Y.

H. Granville Barker, playwright, and wife, Madeline Allen, the dancer, Margie Terry, singer, and Edward Lang, English tenor, were among the passengers to arrive in this country last week on the S. S. "Lusitania."

King and McLean, Jack Barry, Steve Paul and Duke Kahanovitch, of the Trianon, under the direction of Charles F. Harris, of the Grand Theatre, Hartford, started a performance for the inmates of the Connecticut State Prison on Christmas Day.

# MENLO MOORE AND MACKLIN MEGLEY PRESENT "PUPPY LOVE"

A COMEDY OF YOUTH SPRINKLED WITH MUSIC

FEATURING

**DOROTHY VAN AND FRANK ELLIS**

AS WELL AS

**JACK EDWARDS**

AND AN EXCEPTIONAL CAST

**THIS  
WEEK**

**B. F.  
KEITH'S**

**ROYAL THEATRE NEW YORK**

**HARRY  
WEBER**  
Booking Representative

THE PRETTIEST AND MOST ELABORATE SCENIC NOVELTY IN VAUDEVILLE

## M. TEUBER'S

### "THE BEGINNING OF THE WORLD"

A Futuristic Color Play Performed by Living Colors. Introducing Beautiful Mlle. LALUCE as  
"THE SPIRIT COLOR."

SUITABLE FOR ANY PRODUCTION

NEW YORK HIPPODROME, SEASON 1918-1919

AT PRESENT PLAYING ORPHEUM CIRCUIT

Invented and Produced by Max Teuber, THE ONLY PRODUCER of Optical Chemical Stage Effects

MORRIS AND FEIL—Representatives

Palace Theatre Bldg., New York

# Wright and Wilson

**NONPAREIL PANTOMIMISTS**  
Direction—H. B. BURTON  
In Song Splendors  
with DAVE FRANKLIN assisting  
**NYLE VERNE**  
Special Material by GEO. KERSHAW

**Al Swede Knapp**

Doing Black with the International Minstrels

**Allen & Moore**  
"THE HAPPY COUPLE"











BURLESQUE'S FUNNIEST IRISH COMEDIAN  
YOUR OLD FRIEND

**PAT WHITE**

THIS WEEK  
OLYMPIC THEATRE  
NEW YORK

NEXT WEEK  
GAYETY THEATRE  
BROOKLYN, N. Y.

**STARS OF BURLESQUE**

This Space  
Reserved by

**LEW LEDERER**

With AVIATOR  
GIRLS

BLACK FACE  
AND  
LEADS

**Crawford & Humphreys**

JACK  
REID'S  
RECORD  
BREAKERS

DASHING  
VIVACIOUS  
SINGING  
SOUBRETTE

**GERTRUDE BECK**

JACK  
REID'S  
RECORD  
BREAKERS

DOING  
GREAT  
THANK YOU

**HARRY KOLER**

COMEDIAN  
EATON'S  
UNION SQUARE

PRIMA  
DONNA

**VICTORIA KAY**

At Liberty  
See Ike Weber

CONTRALTO  
INGENUE

**MARTHA WHITE**

"OH"  
FRENCH"  
Co.

Hello Friends  
Prima Donna

**Marie Sheftells Abbot**

Rose Sydel's  
London Belles

Straight Man  
Oh Frenchy

**WALTER AUSTIN**

Empire  
Providence  
This Week

INGENUE

**KLARA HENDRIX**

STAR  
and  
GARTER SHOW

SOUBRETTE

**CHUBBY (PEP) DRISDALE**

STAR  
and  
GARTER SHOW

Season 1919-1920  
With  
BEAUTY TRUST

**HANLY and SHEEHAN**

Direction  
Roehm & Richards

SOUBRETTE  
AND JUVENILE  
BATHING BEAUTIES

**LLOYD AND FARNWORTH**

DIRECTION  
ROEHM AND  
RICHARDS

FROM FRISCO?  
Yes, the Same  
COMEDIAN

**Harry Bernard**

With  
CRACKERJACKS

**AL FLATICO**

Wop Character and Violin Specialty, with Bathing Beauties

**FLORENCE WHITFORD**

SOUBRETTE JAZZ BABIES

## "THE VICTORY BELLES" GAVE THE COLUMBIA LOTS OF COMEDY

James E. Cooper's new show "The Victory Belles" offered a great holiday comedy bill at the Columbia last week. The book and lyrics are by Billy K. Wells and, with the exception of a few old hits, several of which have been changed around, he has given us a show full of burlesque, bright comedy, excellent material, situations out of the ordinary and a lot of individual hits.

Eddie Dale and Mickey Markwood are the comedians. These boys kept the laughter part of the show up to a high pitch during the entire performance. This is Dale's first appearance at the Columbia, as he was on the American Circuit the past few seasons. Dale is doing his Dutch character and is better than he has ever seen him. He is using a different make-up, which is an improvement. His dialect is good and his mannerisms amusing.

Markwood is doing a "ham" wearing mild clothes. In this role he is very successful. He is a funny fellow and works hard, never overdoing the part at any time, but getting every laugh that can be had. He is a good dancer as well. These fellows work well together and the contrast of the two roles makes the character stand out.

Especially charming, prima donna is Franz-Marie Texas. She is a most attractive person, with a pleasing mild style of working. Her voice is out of the ordinary and of a real prima donna range. Her songs are superb. Miss Texas was a success Monday afternoon in all she did.

Vivian Lawrence, a dazzling dancing comedienne of the French type, was another

young lady who registered at the opening matinee. Although handicapped by a cold, she made this up with the speed she displayed in dancing her way through her numbers. Miss Lawrence has a pretty form and her dresses are very French.

Food items is a good "straight" man and makes good appearance.

Morris Lark, the juvenile, gave a good account of himself. He is a neat appearing chap.

Johette Brown, a young lady of the soubrette type, with an ingenu prime donna voice, acquitted herself very acceptably. She is a dainty, little miss with a pleasing personality. Her wardrobe is pretty, likewise.

Nellie Clark, an attractive looking blonde, with a contralto voice, rendered her numbers nicely, looked pretty, and selected her wardrobe with good taste.

Bert Lester is doing several characters, portraying each with care and getting them over to the satisfaction of the audience.

"The Victory Belles" has a rather novel opening, the curtain going up in one, with Kansas and ten girls in a number. The second scene furnished more new and good ideas with a burlesque cocktail idea.

The "Tobacco" hit was offered by Dale, Markwood, Lloyd and the Misses Texas, Brown and Clark.

The "wonderful father" hit went over nicely as done by Markwood, Dale and Miss

Clark.

Miss Texas was very successful in a specialty she offered in one. Her three numbers were well rendered with good expression and in a rich and pleasing voice.

The "sinner" hit proved an "excellent" laugh-getter, and was well set over by Dale, Markwood, Reese, Lester, Lloyd and the Misses Texas, Brown and Clark.

The "love" hit was a success the way it was offered by Dale, Markwood and Miss Lawrence.

A dandy character number was given by Reese, in which the principals acted. It was called "I've Brought Them Over." These clever foreigners arriving in this country, and then showing them five years later. It ended in a comedy court scene. This number is distinctly different from anything seen at the Columbia so far. It went over well.

"The 'table'" hit was worked up nicely by Dale, Markwood, Lester, Reese and the Misses Texas and Brown.

The "old man" hit went over well as given by Markwood, Dale, Reese, Lester, Lloyd and the Misses Texas, Brown and Clark.

The "poor creature" a dope scene, was offered by Dale, Markwood and Reese. It went over nicely.

The "company" hit, the "company" hit by Markwood, Dale and Miss Lawrence.

The "lavender" offer drew doses in their act, which met with the approval of those out front.

The girls in the chorus worked hard and looked pretty. Furman heaped credit on himself in continuing the girls, as all the costumes are a kind of glittering colors and

novel designs. The numbers were arranged well and the music is catchy.

The "Victory Belles," with a strong cast, is a show worth seeing.

## BEDDINI SHOW GETS COME

PATERSON, N. J., Dec. 27.—Jean Beddini's "Freek-A-Boo" broke all records at the Orpheum here last week. They got \$4,000 for their show for six days, which is equal to an \$8,000 week, gross in the West, where they play seven days. It was the week before Christmas with lots of opposition.

## CLARK HAS A RELAPSE

RICHMOND HILL, L. I., Dec. 27.—Peter B. Clark is again confined to his home suffering from a relapse in his recent illness. He can not see anyone.

## HERK BUYS A PLACE

GREAT NECK, L. I., Dec. 29.—L. H. Herk, president of the American Burlesque Circuit and owner of a chain of theatres and a number of shows, has just purchased an estate at Plandome, a short distance from here. It is located on the highest piece of ground in this section of Long Island and is one of the show places on the North Shore. There is an acre of ground surrounding the house.

# JOHNIE WEBER

HAS JUST RETURNED FROM A SUCCESSFUL 10 WEEKS' ENGAGEMENT  
AT NEW ORLEANS

Sole Representative: **IKE WEBER**

# REPERTORY

FEATURED WITH ROSELAND GIRLS  
NEW YEARS GREETINGS—COLUMBIA, NEW YORK—THIS WEEK

**Ethel (Snappy) Shutta**

FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

**HARRY MORRISEY**

JUVENILE BEN WELCH REVUE

**W.M.F. (Billy) HARMS THEATRICAL ENTERPRISES**

HOBOKEN, N. J. (Manager of T. B. C.)

**JACK GIBSON**

DOING STRAIGHT AND GOING STRAIGHT WITH LEW KELLY SHOW

**JACK WITTS**

"BOSTONIANS"

"As the Mandarin, Acted the Part  
As the Author No Doubt Wanted It Played."  
Clipper, Sept. 24.

**DONNA HAGE**

PRIMA DONNA ED LEE WROTHER'S 20TH CENTURY MAIDS

**STEVE PAUL**

"BROTHER MAHALA" ROSE SYVELL'S LONDON BELLES

**THELMA SEAVELLE**

THE HURRICANE SOUBRETTE

3rd Success with "Zip, Zip, Hooley Girls"

COMIQUE  
ECCENTRIC

**EDDIE SHUBERT**

BURLESQUE  
REVIEW

LEW

**MARKS BROTHERS**

BERT

With Ed Lee Wrothe's TWENTIETH CENTURY MAIDS

**DOT MORTON**

SOUBRETTE

MONTE CARLO GIRLS

**Bertha Startzman**

SOUBRETTE

GREETINGS FROM

CABARET GIRLS

SOUBRETTE AND  
ARABIAN DANCER

**ADAMORSE** AL REEVES.  
BIG SHOW

Offers entertained for next season

**HY. JANSEN**

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING  
STRAIGHT

**BOBBY BURCH**

FRENCH  
FROLICS











## MR. PIN GETS FAVOR

London, Dec. 15.—Mr. Pin, famous play boy, who is the daughter of Ethel Leavelle and George M. Cohan, is making her debut on the stage, as the Queen of Theatricals in Manchester last week and scored an undoubted success. The piece is a comedy in three acts, written by A. A. Miller. Dinah is the niece and ward of George Marden and has fallen in love with a painter, Brian Strang. However, she refuses to grant his approval of Strang when the latter requests it so as to enable Dinah to become his fiancee. Dinah's mother, Mrs. W. is in favor of the match, but also fails to gain her husband's consent.

Olivia and Marden have been married for five years, the marriage being Mr. Pin's second venture. She was formerly married to an adventurer by the name of Telworth, who led her an unhappy life. He was compelled to leave England for Australia and, sometime later, Olivia read a newspaper clipping of his death. Soon after she and Marden were married.

It is at the time that Marden refuses to consent, even after his wife's request, to Dinah's engagement, that Mr. Pin comes in. After getting into conversation with Dinah, who, being an orphan, tells him Olivia's history, mentioning the name of Telworth and also tells her own troubles. Later, when talking to Marden and Olivia, he mentions that he has just come back from Australia, and, while there, had met a swindler by the name of Telworth. They question him and are confident that Telworth is still alive, and that Olivia is married to two men, having unwittingly committed bigamy.

After a lot of excitement, which Olivia treats jokingly and in which the entire

family take part, Mr. Pin, who left the house for a while, returns and tells them that he had given the wrong name, absent-mindedly, in mentioning Telworth and that it was Dinah's confidence which impressed the name on his mind. All are happy again and George Marden proposes that he and Olivia run up to the register's office and be married. In the meantime, the man who is regarded as an engaged lady, however, she is not satisfied as to whether she should re-marry Marden again, and by her apparent indecision, wins Marden's consent, to Dinah's engagement.

Ben Webster as George Marden gave the best performance. John Bonduant, as Dinah and the others who are in the cast and do very well are Irene Vashburg as Olivia, Sybil Carlisle as Lady Marden, Philip Easton as Brian Strang and Ethel Wellesly as Anna.

**FREE** Latest Issue of  
**HOW TO MAKE-UP**  
**STEIN'S**  
**MAKE-UP**

Write or Call  
M. Stein Cosmetic Co.  
120 West 31st Street, New York

## THEATRE ATTRACTIONS

**HUDSON** Theatre, West 44th St. Eves. 12.30. Mats. Wed. 2.15.  
**BOOTH TAKINGTON'S** New Comedy

**CLARENCE** Theatre, West 42nd St. Eves. 12.30. Mats. Wed. 2.15.  
**W. W. Presents**

**THE GIRL IN THE LIMOUSINE** Broadway & 47th St. Mats. Daily at 2 P. M. 2.30. Night, 2.30.  
**Palace** Eves. 12.30. Mats. Wed. 2.15.

**Happy Days** Broadway & 47th St. Mats. Daily at 2 P. M. 2.30. Night, 2.30.  
**FOR ONE.**

**THE HIPPODROME** Broadway & 47th St. Mats. Daily at 2 P. M. 2.30. Night, 2.30.  
**Happy Prices—Seats 2 Weeks Ahead**

**REPUBLIC** Theatre, 42d St. W. of Broadway. Eves. 12.30. Mats. Wed. 2.15.  
**A. H. WOODS presents**

**The SIGN ON THE DOOR** Broadway & 47th St. Mats. Daily at 2 P. M. 2.30. Night, 2.30.  
**Knickerbocker** Eves. 12.30. Mats. Wed. 2.15.

**George W. Lander's Presentation** VICTOR HERBERT'S Best Musical Play  
**"ANGEL FACE"**

With a Tremendous Cast of Youth and Beauty  
**LYCEUM** West 6th St. Eves. 12.30. Mats. Thurs. and Sat. 2.15.

**INA CLAIRE** Broadway & 47th St. Mats. Daily at 2 P. M. 2.30. Night, 2.30.  
**THE GOLD DIGGERS**

**Belasco** W. 46th St. Eves. 8:15. Mats. Thurs. and Sat. 2:15.  
**DAVID BELASCO Presents**

**LEONORE ULRIC** In "THE SON-DAUGHTER" A play of New China by George Scarborough and David Belasco

**OLYMPIC PAT WHITE SHOW** 14th Street, West 3rd Ave.

**Mt. Morris Theatre** 14th Street, West 3rd Ave.

**CABARET GIRLS** Next Week—OH FRENCHY!

**STAR** Theatre, 14th Street, West 3rd Ave.

**LID LIFTERS** Next Week—ALL JAZZ REVIEW

**Casino Theatre** 14th Street, West 3rd Ave.

**PARISIAN WHIRL** Next Week—ROSELAND GIRLS

**Empire Theatre** 14th Street, West 3rd Ave.

**VICTORY BELLES** Next Week—GOLDEN CROOKS

**GAITEY** Theatre, 14th Street, West 3rd Ave.

**Grown Up Babies** Next Week—PAT WHITE SHOW

## DEATHS

Charles Dunderhead died in New York city last week, after an illness of some time. He was fifty-seven years old and a native of London. Dunderhead had a career in England, he had appeared in support of Sir Henry Irving, and had appeared in the play "The Sign of the Cross" with Sir Henry Irving. He came to America twenty years ago, and had appeared in the play "The Sign of the Cross" with Sir Henry Irving.

J. C. Pigstock, comedian and character actor, died last week, aged fifty years. He was born in London and the province, having made his highest mark in London, in which city he had toured several years. His death was unexpected.

PAULINE MADDERN, in private life Mrs. Kimball, the mother of Clara Kimball Young, died last week in New York. Mrs. Kimball had appeared for years in various comic companies throughout the country and was very popular. She retired from the stage twenty years ago.

BERT HIERE, well-known dancer for Cohan and Harris attractions, died Saturday morning at his home in Manhattan, New York, a victim of cancer of the stomach, which he had suffered for some time. Hiere came here from the West eight years ago. As the cancer grew, the reason he was in advance of the Western "Big" company, but the day after the breakdown, was forced to return to New York, and he died a few days later, having been confined to his bed at the Longacre Hotel.

THOMAS J. LANAHAN, noted elocutionist, died at his home in Albany last week.

**IN LOVING MEMORY** of my Mother, ELLEN JOSEPHINE HEDDING, who passed on December 27, 1919. I miss you every good day.

**MAY BELLE**

HENRY LUDLAN, for years active in the support of St. Vincent's Hospital, Philadelphia, last Friday afternoon after an illness of ten days. Mr. Ludlan, since his retirement from the stage several years ago, conducted a dramatic school in that city.

M. J. CULLEN, known to many people in the line of the amusement and theatrical business, died suddenly at his home in New York City, New York, recently. Mr. Cullen at the time of his death was in the line of the amusement business, etc., of the Jersey City Foster Advertising Company.

GRAHAM EARLE died Thanksgiving Day in San Francisco, after a very short illness due to heart trouble. He was a member of the Alhambra Stock Company for quite some time and had also appeared in a number of other stock companies during his life. His wife, Mrs. Earle, is at the Alhambra.

ANNIE HAINES, in private life Mrs. Haines, who retired after a successful career when she was married twenty years ago, died on Tuesday, Dec. 31. She was the sister-in-law of Harry Harwood.

JOHN HENRY MAGNOLIE, an associate of Edwin Booth and the former superintendent of the Players, died last week in Kansas City. He was manager of Booth's theatre on Twenty-third Street, and later became treasurer of the Booth-Stratford Company. On the formation of the Players, he became the superintendent for the organization at the request of Edwin Booth.

## FUNNIEST FAROY EVER WRITTEN

**FACE ON THE BAR ROOM FLOOR** Incl. Original Bar Room Monologue

**ELMER TENLEY** 317, Strand Theatre, Building, N. Y. City

**PLAYS** Catalog of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, Make-up Goods, etc.

**FREE** Fitzgerald Publishing Corporation 18 Vesey St. Dept. D. New York

**THE EMINENT ACTOR** **ROBERT DOWNING & CO.**

Breaking All Records with His New Version of **Ten Nights in a Bar Room**

OR **The Redemption of Joe Morgan** Week Before Christmas

Now on Route Through the South and West by Special Express Train. This is Mr. Downing's own company

**MADISON'S BUDGET No. 17**

A volume of comedy material for professional entertainers who care for their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and 1 male and female; also, minstrel first-prizes, minstrel finale, 20 single men's one-act comedy for 2 characters, etc. Price of MADISON'S BUDGET No. 17 is \$1.00. Send for it to JAMES MADISON, 1052 Third Avenue, New York. I write special material at 1493 Evesey.

**AT LIBERTY** **FRANK CONDON, Character**

Height 5 Ft. 5. Weight 170 **Doris Condon, Engage Leads**

Height 5 Ft. 1. Weight 165 Both thoroughly competent, versatile, experienced vaudeville specialists. Just only, address General Delivery, Abilene, Tex.

**GET ON THE VAUDEVILLE STAGE**

**LEARN AT HOME** in France, Germany, Italy, etc. Send for free literature. **Managers Want New Acts** Send for free literature. **Unlimited Shows, All About FREE** Send for free literature. **Send for free literature** **FREDERICK LARSEN, 1071 Jackson, N.Y.**

**Three Shows Wanted at Once** a **MUSICAL TALK SHOW** a **COLORADO MINSTREL SHOW** a **WHITE MINSTREL SHOW** Write at once to W. DEMOCK, Campbellton, N. Y. Canada.

**Read the Clipper**

**Letter List**

**Nat Morton**

**THE SINGING JAZZ KING**

Watch the Chimmy Straight Man, \$1,000,000 Dolls

## MAYORS START CENSORSHIP INQUIRY

### APPOINT BIG COMMITTEE

STRAUBER, Dec. 26.—Providing for a rigid investigation of motion picture activity in the State of New York, of which reports of graft and extortion are current, and for an investigation of motion picture censorship, a committee has been appointed as a result of the New York State Convention of Mayors' action, which was held at Albany, N. Y., last week.

W. R. Stowe, president of the organization, has appointed the following to conduct the inquiry and present recommendations to the Legislature:

Authors: Rev. Beach, Ardsley-on-Hudson; Charles C. Jenkins, pastor Grace Church, Gleason Place; second-class editor, Commissioner of Public Safety, W. F. Nicholson, Syracuse; third-class editor, Mayor Palmer Casfield, Kingston; department of public safety, Commissioner E. Hamilton, Albany; producers, A. E. Smith, president Vitaphone Company of America, Locust avenue and East Fifteenth street, Brooklyn; distributors, Gabriel L. Hess, Goldwyn Distributing Corporation, 400 Fifth avenue, New York City; exhibitors, Walter Hayes, vice president Strand Theatre, interests, Buffalo; National Board of Review of Motion Pictures, Dr. Everett D. Martin, 100 Fifth avenue, New York City; Housewives League, Mrs. N. B. Spalding, 100 Phoenix avenue, Manhattan; lobby, James P. Morgan, president New York State Federation of Labor, 211 East Forty-fifth street, New York City; exhibitors, Harry Fox Peck, 70 Fifth avenue, New York City.

### FEATURES AT BIG HOUSES

This week's array of features at the Broadway picture palaces includes "Forbidden" at the Broadway, where the "Parlous Fashion Frolic" is also seen; "The Greatest Question," at the Strand with a special musical program; "Red Hot Dollars" with Charles Joy, at the Elitio, with an augmented musical program, and "When the Clouds Roll By" with Douglas Fairbanks at the Riviera, where there will also be a special musical program.

### PLAN BROOKLYN HOUSES

Recently incorporated with a capital stock of \$250,000, the Haring Amusement Company will erect a new motion picture house at St. John's Place and Utica Avenue, Brooklyn, following the first of the year. This will mark the first step in a venture to build a half score or so similar houses in Brooklyn. Named as the company officers are: James P. Smith, C. L. Raskin and L. E. Miller.

### METRO GETS NEW DEVICE

Metro has purchased a new double exposure device which makes it possible to bring out scenes of the screen and bring another scene on without any sharp or visible parting line becoming evident. It was invented by Ceatano Gandio.

### FOX TO HAVE FLATBUSH HOUSE

William Fox will erect a new theatre on lot purchased in Flatbush last week, at the east side of Flatbush avenue between Beverly Road and Tilden Avenue. The new house will have a seating capacity of 3,000.

### METRO HAS BEING INA CLAIRE

Ina Claire has been signed by Metro Pictures to be starred in a screen version of her last year's success, "Polly with a Plan," which she was featured by David Belasco.

### REPUBLIC HAS FLYNN SERIES

The Republic Distributing Company has acquired a series of eight two-reel features which portray the most thrilling incidents in the life of William J. Flynn, former Chief of the United States Secret Service, and at present director of investigation in the Department of Justice. Carl Harbaugh and J. Gordon Cooper have written the various episodes, in which Herbert Rawlinson plays the role of Chief Flynn.

The names of the eight features are "Change and the Law," "The Five Dollar Plate," "The Silks Bank Note," "Outlaws of the Deep," "The Fakir," "The Poppy Trail," "The Kaldi Ruby" and "The Phantom Butler."

### PLAN ONE BLDG. FOR ALL

The Film Exchange Building Committee of the National Association of the Motion Picture Industry, is now considering plans for the erection of one large building which will house every film exchange in New York City. Several of the largest of the distributing companies have approved the plan, it is reported.

The committee has already carried out negotiations for the erection of exchange buildings in various large exchange centers throughout the country. A \$500,000 building has been completed in Chicago, and construction will soon be started on like buildings in Cleveland and Chicago, the latter being the most interesting, where in the neighborhood of \$3,000,000.

### EMPEY STAFF ALL READY

Arthur Guy Empey, who will shortly be seen in "Oil," has engaged the following to aid him in the presentation of his first film venture as independent producer: Wilfred North is the director; Phil Quinn, assistant director; Harry Lee, chief of the music department; William C. Sullivan, chief of the general department; and Thomas Molloy, cameraman. Florence Evelyn Martin, Temple of the Sun, will be the general manager. The length of the picture, it is estimated, will be about six reels.

### PICKER ADDS ANOTHER HOUSE

David Picker, who owns a chain of motion picture theatres in the Bronx, will open a new house on January 22 on 169th Street. The house will be known as the Rex Theatre. Mr. DeKamny, who has been known as a section in general opera, and who was Samuel Rothapfel's assistant at the Rialto Theatre, will be the general manager for Picker. The latter has also in prospect two more new motion picture houses.

### ABRAMS GOES ON TRIP

Hiram Abrams and Ralph O. Proctor, of the United Artists' Corporation, left New York last week for a business tour of the country. They will stop at all of the company's exchanges throughout the country to meet exhibitors. Sales conferences will be held in Chicago, Los Angeles, San Francisco, Seattle, Denver, Minneapolis and Kansas City.

### ANOTHER DRURY LANE PICTURE

Metro has begun work on screening "The Beauty" as the eighth of five Drury Lane successes that it has contracted for. The picture will be directed by Herbert Blane. The cast has not yet been announced.

### PRISCILLA DEAN GETS PLAY

Priscilla Dean is to be seen shortly in a new picture, made from a story that has been running serially in *Ainslee's* called "Pale Colors," the story being by Edwin Levin.

### MOORE SIGNED BY PYLTON

Scott Moore has been signed for a series of pictures to be produced by Pylton. Moore has recently been headlined over the Keith Circuit.

## WILL COMBAT MANUFACTURER EXHIBITORS

### NEW ASSOCIATION FORMED

CINCINNATI, Ohio, Dec. 29.—With the purpose of fighting reported plans of moving picture producers to operate theatres in which they may present their own films, exhibitors from Ohio, Kentucky, and Indiana convened here last week at the Hotel Sinton. A pledge was made to co-operate with any move that might impose a hardship on the exhibitor.

It was stated by I. W. McMahon, of McMahon and Jackson, that the moving picture theatre men must stand together for self-protection or suffer the consequences of producers assuming control of the exhibitors' end of the business.

The Association voted officially that it was unalterably opposed to film producing companies operating theatres in districts where it would hurt the present moving picture business, and it was agreed that, if the necessity arose, exhibitors would cease to do business with any producing company that took such action.

### PUBLICITY MEN CONFER

The Eastern District Publicity manager of the Universal Film Company held a conference in the office of R. H. O'Brien, vice-president of Universal, last week, at which was discussed the future policy of publicity in the motion picture industry. This was the first meeting held since the new system was worked out, whereby ten districts had been established to take charge of the publicity in their territory. At the meeting were Harry Rice, director of publicity C. E. Ryan, in charge of the Pittsburgh district; Palmer Slocom, of the Cleveland district; J. H. Mayer, of the New York district; and J. A. Daly, of the Charlotte (N. C.) district.

### FOX SUED OVER "CHECKERS"

The Fox Film Company has been made defendant in an action at law brought by Mrs. J. M. LaShelle Hunt and Marie Marjorie Blossom, widows of Kirk LaShelle Hunt and Henry M. Blossom, in the Supreme Court, restraining the Fox Film Corporation from selling "Checkers," the motion picture production. The plaintiffs claim that since they are authorized Fox to produce a film version of the play, and request that all sales be stopped until a settlement is reached.

### STATE RIGHT DOOLEY FILMS

The series of Johnny Dooley comedies, which are being made by his own company, have been sold to Tyrad Pictures. Tyrad has acquired the world rights to the films, which they will sell on the state rights plan. In the first of these pictures, "A Social Scandal," Sophie Tucker, Martha Mattingly and Glenda Grey appear in support of Dooley.

### WORKING ON BIG SCENARIO

"A Voice in the Dark," the A. H. Woods melodrama, that ran for some time at the Republic Theatre, New York, is to be made into a picture by Goldwyn. The picture will be in the making for some time. Work on the scenario has already started.

### IRWIN RESIGNS FROM F. P. L.

Walter W. Irwin has resigned as vice-president of Famous Players-Lasky, and has announced that his resignation should be accepted. It is expected, so into the industry independently.

## MOVIES

### FILM FLASHES

F. J. Galsbolch of Goldwyn, is visiting the comic studios of his company at the Goldwyn Studios, and is expected to be seen at the Goldwyn Theatre, along and across star, and to be seen at the Goldwyn Theatre.

Douglas D. Hewitt has been added to the Goldwyn staff.

"Footlights and Shadows" will be the next Olive Thorne feature for Selznick.

Katherine Reed has completed the scenario of "Blind Love on National Picture, Inc."

Peggy Hyland has left the writers, Fox and has gone over to G. O. B. films.

H. Thompson Rick, formerly editor of *The Star*, has been added to the Metro staff.

"Pursuing the Tiger," Lewis J. Selznick's legislative production, is now also being filmed.

W. H. Howells will direct Viola Dana in "Miss Emma to Stay," a forthcoming Metro picture.

Olive Thorne and her company are at New Orleans taking exterior scenes.

Vitaphone will release "The Invincible Band," a serial starring Antonio Moreno.

Dolores Costello's latest effort, "The World of Doctor Death," is released on Jan. 10.

Robert Warwick's next film will be called "The Art of the Day," adapted from the novel "Miles Callaghan."

Alice Joyce will be seen in "Gleaves of Pines," a serial starring Antonio Moreno.

Eugene O'Brien's next picture for Selznick will be "The Little Girl in the Room," by George Barr McCutcheon.

Jeanette Stone, sixteen years old, has been engaged to play the role of a girl in "The World of Doctor Death."

"The Cinema Murder" will be released by Famous Players-Lasky as a Paramount-Edison attraction on Jan. 14.

Florence Reed's picture, "The Eternal Mother," will be released shortly. It was made by Tribune Specials, Inc.

Hortense Saunders has left her position as special story writer for the Cleveland Press to do publicity for Selznick in New York.

J. A. Hunt, president of the United Theatre, has given up his position as president of stockholders and directors of the company.

Harry T. Morey has been compelled to stop work temporarily on "National Film" owing to an inflamed right eye, the result of a cold.

"The Third Generation" is now being cut and titled under the supervision of Henry Reed, who wrote and directed it for Broadway.

Alice Calhoun, now with Corinne Griffith in "Bedtime at Dawn," has been engaged for Vitaphone's next company.

Geoffrey Nye has been appointed representative of Goldwyn Pictures in New Zealand and Australia, with other western countries for the picture.

Elaine Hammerstein and her company have returned to New York to complete "The Women of Paris," which is being produced at Fort Lee.

Peggy Hyland is at work on her first picture for the Republic, "The English Prince," which she brought his own company from London for the picture.

"Love Among Chickens," another story by William Greenville Woodhouse, will feature Dorothy Dandridge in "The Little Girl in the Room," also by Woodhouse.

The Libson, who owns a chain of theatres in Cleveland and Columbus, the English Prince, of Pittsburgh, have secured franchises for the National Picture, Inc.

"Phoebe and Thrilla," with Montgomery and Rock, "Dance and Dentists," with Rock and Rock, "The Little Girl in the Room," and "The Little Girl in the Room" will be the first of the five single-reel comedies.





E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

# B. F. Keith Vaudeville Exchange

(AGENCY)

B. F. KEITH (Palace Theatre Building, New York)  
EDWARD F. ALBEE, A. PAUL KEITH  
F. F. PROCTOR—FOUNDERS  
Artist Can Book Direct at Addressing S. K. Hodgdon

# WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB  
General Booking Manager  
EDGAR ALLEN  
Manager

Personal Interviews with artists from 12 to 6, or by appointment

# Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN  
SPENCER  
TENNEY

VAUDEVILLE WRITER

If "MATERIAL" will help you, I can be of "MATERIAL" help to you. Write, wire, phone, or call. 1493 BROADWAY, N. Y. C.

# Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published. Address your contribution to:

The Registry Bureau  
(NEW YORK CLIPPER, 104 Broadway, New York)

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled

for Registration.

NAME

ADDRESS

A SONG THAT IS FLYING FROM COAST TO COAST

# "Oh, Caroline, Come Take a Trip On My Aeroline"

Orchestrations Ready in All Keys. Call or Write

AL GILBERT, MUSIC PUBLISHER

249 West 48th Street

New York

VAUDEVILLE ACTS, SPECIAL SONGS, ETC., WRITTEN

# MONEY WRITING SONGS

A successful music composer and publisher writes a book entitled "How to Write a Money Writing Song" for the Public. Lists new 500 Money Writing Songs and how to use them. Only \$1.00. Postpaid. Money back if not used. ORDER MUSIC COMPANY, 315 East 10th St., Cincinnati, Ohio.

# PAPER HATS

or Corsets, Purses, Dandies, Dog Shave, up

GUS KLIPPERT, 48 Cooper St., N. Y.

MISS IRENE WALSH

please get in communication with W. S. Githens, 401 Denison St., Pittsburgh, Pa. VERY IMPORTANT.

THE THEATRICAL PRESS, NEW YORK

# CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index, at the rate of \$10 for one year (\$5 twice). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

# DANCING SCHOOLS.

Harvey Thomas, 316-15-25-39 E. Van Buren St., Chicago.

# LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New York City.

Edward Doyle, Attorney, 412 Merchants Bank Bldg., Indianapolis, Ind.

James S. Kleiman, Equitable Bldg., 120 Broadway, New York City.

J. H. Boyd, 17 No. La Salle St., Chicago.

MURDER CLASSES

A. Braunstein, 1012 Napier Ave., Richmond Hill, N. Y.

# SCENERY.

Schell's Scenic Studio

521-523-525 South High St., Columbus, O.

SCENERY FOR HIRE AND SALE

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

# SONG BOOKS.

Wm. W. Delaney, 317 Park Row, N. Y. City.

# TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

# THEATRICAL GOODS.

Boston Regalia Co., 32 Washington St., Boston, Mass.

# THEATRICAL HARDWARE.

A. W. Gerrard Co., 634 8th Ave. (41st St.), New York.

# THEATRICAL PROPERTIES.

John Brunton Studios

22 W. 41st St., N. Y.—Bryant Bldg.

# VENTRILOQUIST FIGURES.

Ben Hobson, 1549 Benson Ave., Westchester, N. Y.

# VIOLINS AND SUPPLIES.

August Commander & Sons, 141 W. 42d St., N. Y.

# TAYLOR TRUNKS

Sent by Catalogue

C. A. Taylor Trunk Works

281 HANCOCK ST., NEW YORK CITY

CHICAGO

222-4-5 15th ST., NEW YORK, N. Y.

# TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY THE BEST AND PRICES THE LOWEST.

Gold and Silver Brocades, Theatrical Jewelry, Spanglers, Etc. Gold and Silver Trimmings, Wigs, Beards and all Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Sigman and Weil)

15-16 E. 27th St., New York

# SCENERY

Diamond Dye, Oil or Water Colors  
SCHELL, SCENIC STUDIO, Columbus, O.

# ACTS PLAYS—SKETCHES WRITTEN TERMS for a Show

E. L. GAMBLE, Playwright  
EAST LIVERPOOL, OHIO

# Central Fibre Wardrobe

42 x 21 x 15  
\$45.00

42 x 21 x 20 1/2  
\$55.00

Equal to any \$75.00 trunk and guaranteed.

CENTRAL TRUNK  
FACTORY

SIMMONS & CO.  
709 Arch St., Phila.

# BAL'S DREADNAUGHT

A GOOD TRUNK AT  
A VERY LOW PRICE

# BAL'S XX

OUR STANDARD TRUNK  
FULLY GUARANTEED

# Bal's Star

OUR TRUNK DE LUXE

# TRUNKS

WILLIAM BAL COMPANY

145 West 45th St.

or

4 West 22nd St.

NEW YORK CITY

# Show Printing

Heralds, Tonnights, Dodgers,  
Tack and Window Cards, Half  
Sheets, One Sheets, Three Sheets,  
Cloth Banners, Card Headers,  
Letterheads, Envelopes, Etc. Type  
Work Only. No Stock Paper.  
Everything Made to Order. Union  
Label Printing. Write for prices.

# GAZETTE SHOW PRINTING COMPANY

MATTOON ILLINOIS

# L. MILLER SHOES

THE LARGEST THEATRICAL SHOE  
MANUFACTURER IN THE WORLD.

WE FIT ENTIRE COMPANIES  
OF ANY SIZE

ALSO INDIVIDUAL ORDERS

WE FILL EVERY SIZE REQUIREMENT

NEW YORK 1554 BROADWAY 46-57  
CHICAGO 3141 & MORGAN STS.

Vaudeville Acts, Musical Shows  
Burlesques, Etc.

# TAKE NOTICE!

I am ready to write original numbers,  
words and music. Also perfect gram-  
mars. Prompt delivery. Write to  
W. SCHUBERT, Yorkville Theatre,  
New York, or 408 State St., Brooklyn.

# Plays

VAUDEVILLE ACTS, ETC.  
N. Y. PLAY BUREAU, 2665  
Benson Ave., New York City.  
Stamp for catalog.

# WARDROBE PROP TRUNKS

Big Bargain. Have been used. Also a  
few second hand. Innovation and Fibre  
Wardrobe Trunks, 118 and 115. A few  
extra large Property Trunks. Also old  
Taylor Trunks and Bal Trunks.  
Parlor Floor, 28 W. 31st St., N. Y. City

# LAZERS MAKE-UP

LET US PROVE TO YOU IT IS BEST  
110 W. 90th St., N. Y.

# WIG

Real Human Hair, Irish  
Conceding, New, Dutchman,  
Glow, Chinese, \$12.50 each.  
Wig, \$20.00. \$25.00 each.  
Tights, \$1.00. \$1.50 each.  
or Chin Beard, \$2.00 each.  
GUS KLIPPERT, 48 Cooper St., N. Y.

Sherman,  Clay & Co.

# REACHING FOR THE MOON

A WONDERFUL STORY BY ARTHUR FREED  
A BEAUTIFUL MELODY BY OLIVER WALLACE, COMPOSER OF HINDUSTAN

A  
GREAT  
FOX TROT  
SONG

# PALS

BY  
GILBERT WELLS  
AND  
LYNN COWAN  
WRITER OF  
KISSES

# OLE VIRGINNY

BY HERBERT MARPLE AND EARL BURTNETT  
A BEAUTIFUL SONG, SURE FIRE HIT FOR SINGLES, DOUBLES, TRIOS, QUARTETTS

SEND FOR PROFESSIONAL COPIES AND ORCHESTRATIONS

Sherman,  Clay & Co.

SAN FRANCISCO  
BEN BLACK, PROF. MANAGER, 608 PANTAGES THEATRE BUILDING

Scanned from microfilm from the collection of  
Q. David Bowers

Coordinated by the  
Media History Digital Library  
[www.mediahistoryproject.org](http://www.mediahistoryproject.org)

Funded by Q. David Bowers and  
Kathryn Fuller-Seeley